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General Westmoreland's Guerrilla War With CBS

Jesse Jackson's New Math for '84, by Michael Kramer

NEW YORK

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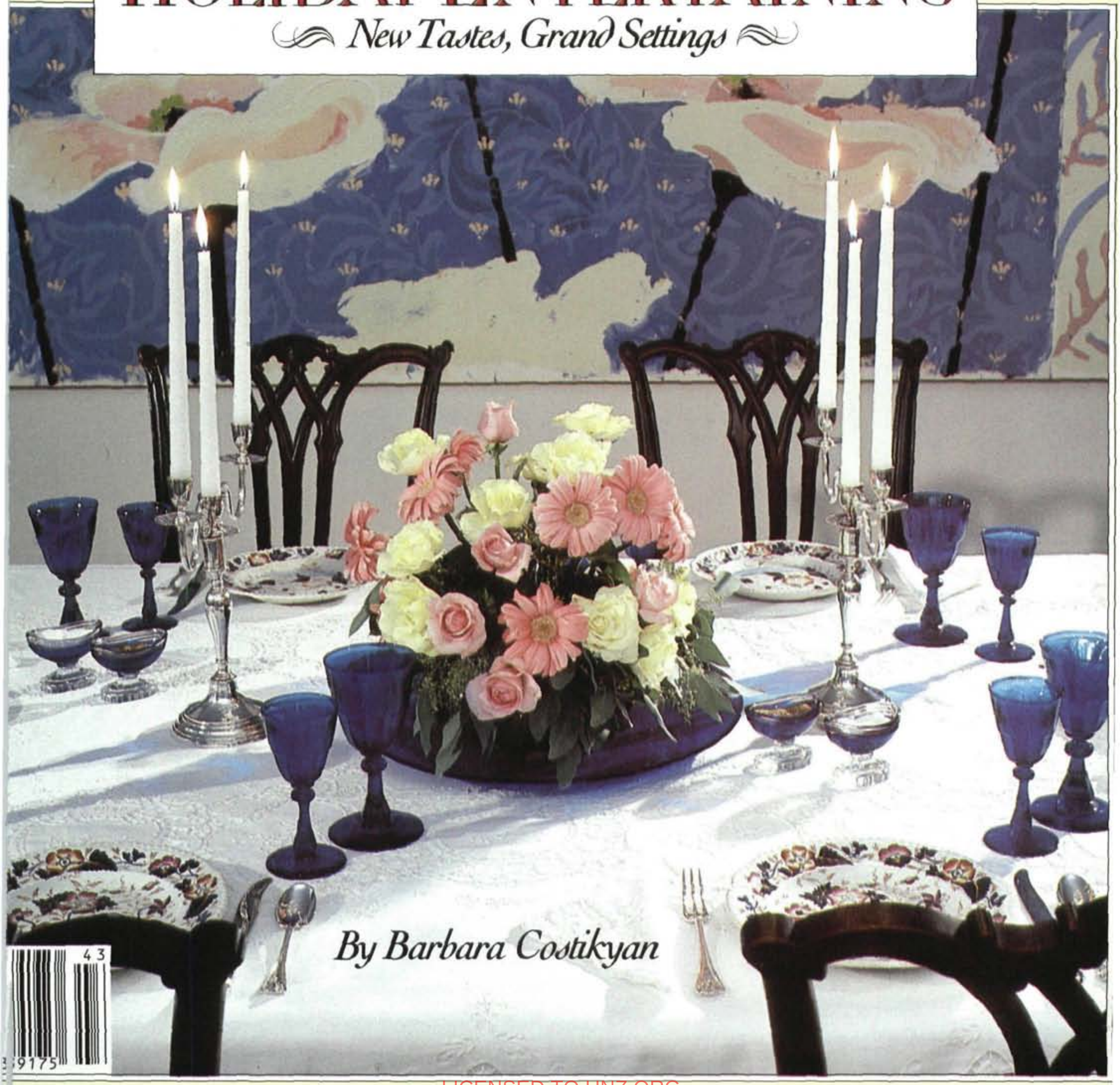
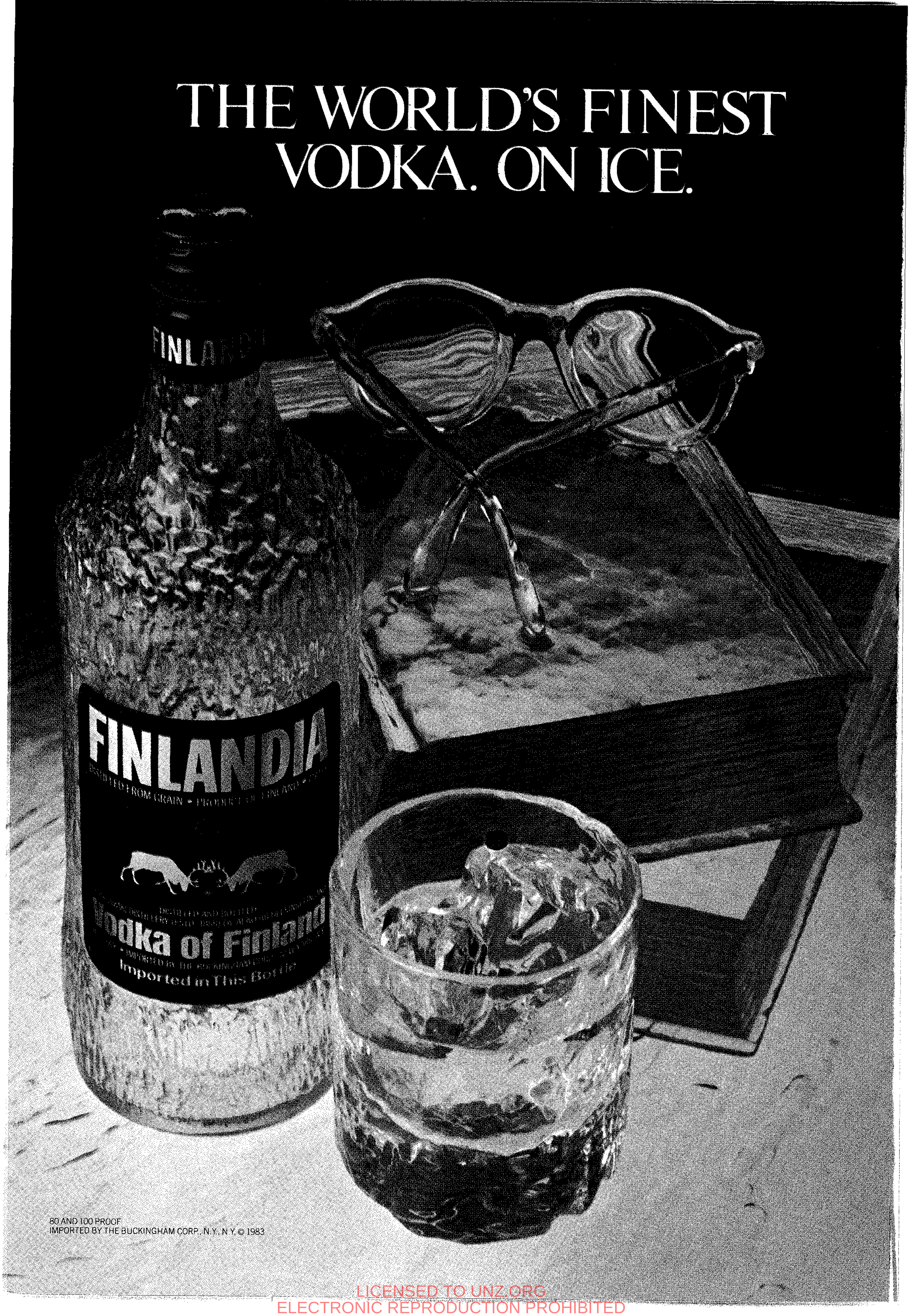


By Barbara Costikyan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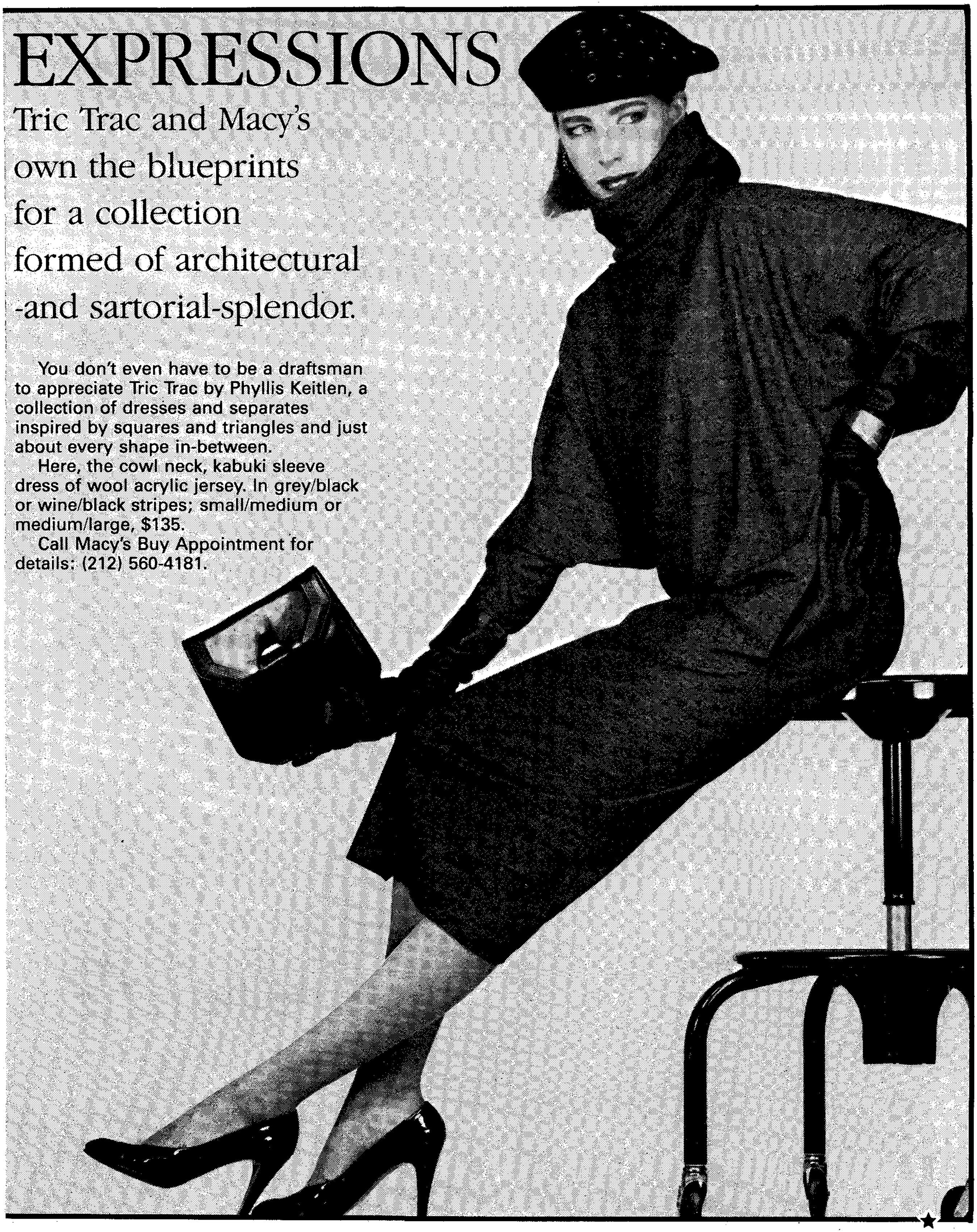
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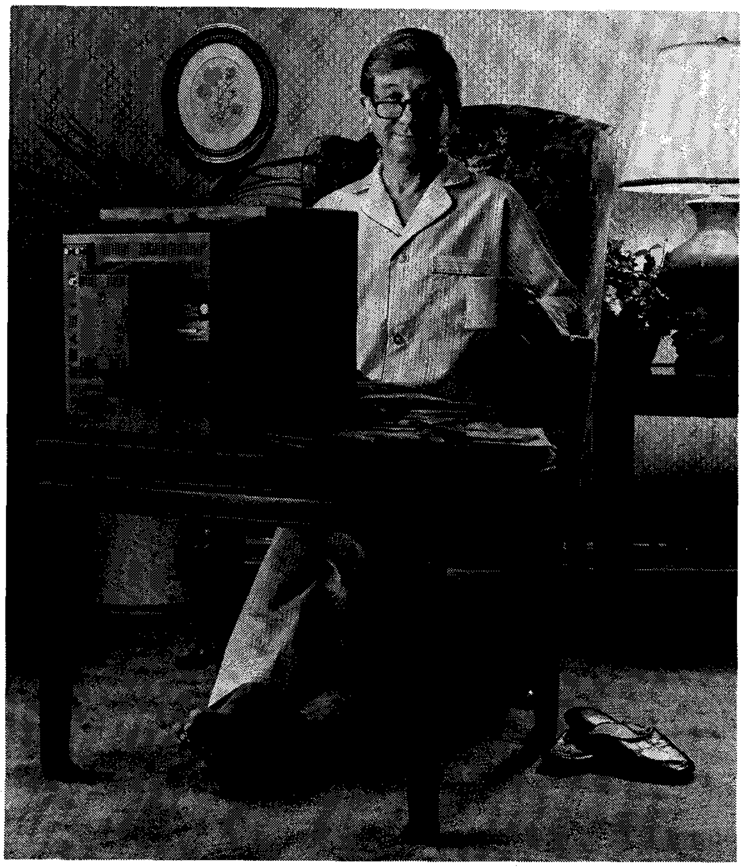

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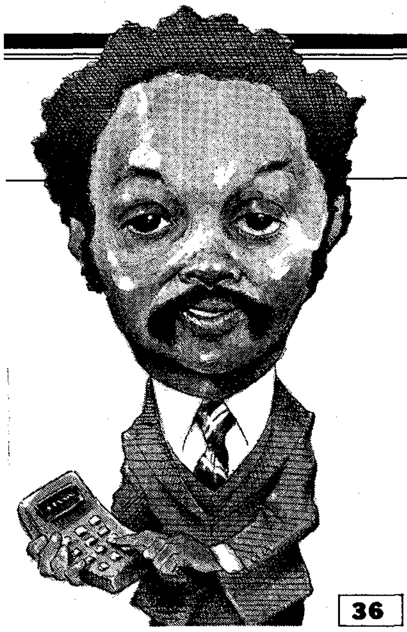
CONTENTS



36
esse Jackson's New Math
By Michael Kramer

n stirring public forums around the coun-ry, Jesse Jackson is crusading to register new voters—and turn the black electorate rom a potential factor in national politics nto a real one. A close analysis of the 1980 eturns suggests that Jackson's crusade ould work: The black vote could be decisive. But whether that vote will stay in the Democratic line or stray to an independent ackson candidacy—virtually ensuring a Republican victory—will depend on this dynamic, brassy black leader.

40
The Battle of Black Rock
By Jonathan Z. Larsen

At 67, General William Westmoreland had become something of a forgotten man, living uietly in retirement in South Carolina. Then, early last year, CBS aired a powerful documentary that charged that the U.S. military command in South Vietnam—headed y Westmoreland—had conspired to mislead the administration and the public about he number of enemy troops. To Westmoreland, the show was only the latest in a series of abuses suffered at the hands of the media. This time, though, he sued—and has managed to put the world's largest network quarely on the defensive.

55
Holiday Entertaining:
New Tastes, Grand Settings
By Barbara Costikyan

We're entertaining some new ideas for the olidays. Barbara Costikyan has discovered tempting new hors d'oeuvre to buy, exciting new recipes to try, the best cookies in town to eat. To show them off, we asked some New Yorkers how they would set a table for friends. And to complement everything, Alexis Bespaloff has found a dozen wines hat can be counted on to be just right.

74
Just a Minute . . .
By Jesse Kornbluth

How two Californians parlayed 60 seconds of advice into more than $1 million by writing a very small but precisely targeted business book with sentences a good deal shorter than this one.

DEPARTMENTS

22
The Bottom Line: 25 for '84
By Jack Egan

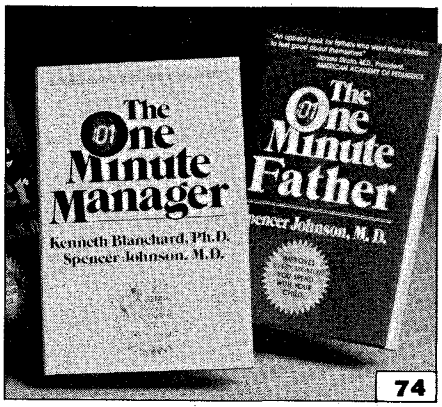
Five experts suggest stocks that should ride out the market's uncertainties.

26
Cityside: The Legend of Apollo
By Jack Schiffman

A member of the family that once owned the Apollo feels that the real star of the great Harlem theater was its audience.

30
On Madison Avenue: Hyper-Realism
By Bernice Kanner

Anacin has the new look in headache commercials: actors who seem to speak from the heart, not from a script.



80
The Urban Strategist:
All About Home Insurance
By Peter D. Lawrence

What to do before disaster strikes—a guide to shopping for homeowner's insurance.

THE ARTS

99
Theater: Words and Deeds
By John Simon

Ibsen's great *Master Builder* and Christopher Hampton's canny *Philanthropist:* two welcome revivals, both passably performed and produced.

102
Movies: Behind the Lines
By David Denby

Under Fire fiddles with the issues of truth and guilt, but it's a moving, passionate, intelligent story of journalism at war. *Never Cry Wolf* is a rarity among nature films—fierce, poetic, and sensuous, and with its own breed of hip humor.

108
Books: To the Swift
By Andrew Hacker and Michael Harrington

Thomas Sowell's views on race and a collection of New Deal memoirs show the contrasting thoughts of Reagan's and Roosevelt's architects of social policy.

112
Art: Pop Goes Colossal
By Kay Larson

A show that includes a 46-foot-long painting proves that James Rosenquist is one of the few pop artists with staying power.

115
Dance: Home Truths
By Tobi Tobias

Philip Glass's *The Photographer,* in a new, multimedia version, was considerably enhanced by David Gordon and Valda Setterfield. The Cincinnati Ballet is quite good—but not quite good enough for New York.

117
Music: Unvarnished Verdi
By Peter G. Davis

Under Riccardo Muti, the singers and the Philadelphia Orchestra gave one of the best *Macbeth* performances in memory.

MISCELLANY

8 **Letters**
17 **Intelligencer,** *by Sharon Churcher*
34 **In and Around Town,** *by Ruth Gilbert*
106 **Best Bets,** *by Nancy McKeon and Corky Pollan*
119 **Sales & Bargains,** *by Leonore Fleischer*
122 ***Cue* Listings**
166 ***New York* Classified**
171 **Strictly Personals**
173 **Town & Country Properties**
174 ***New York* Competition,** *by Mary Ann Madden*
176 **London *Times* Crossword**
176 ***Cue* Crossword,** *by Maura B. Jacobson*

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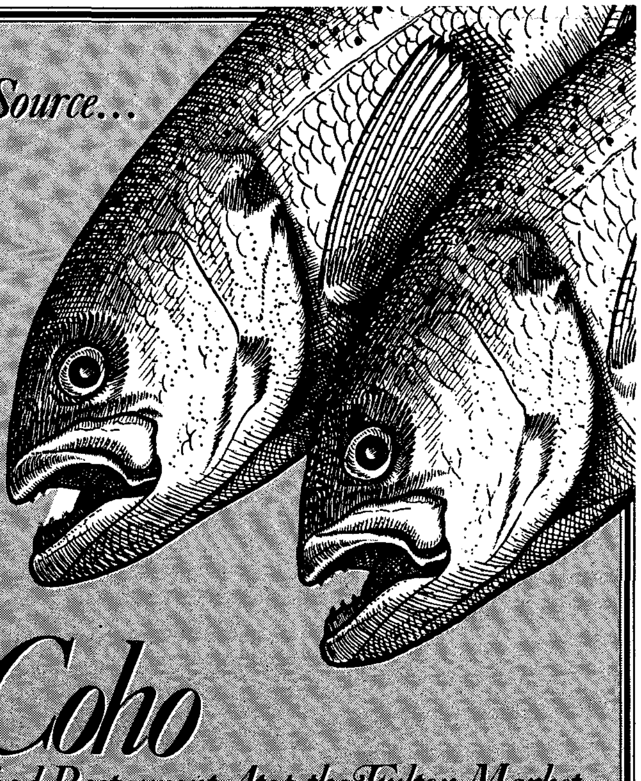

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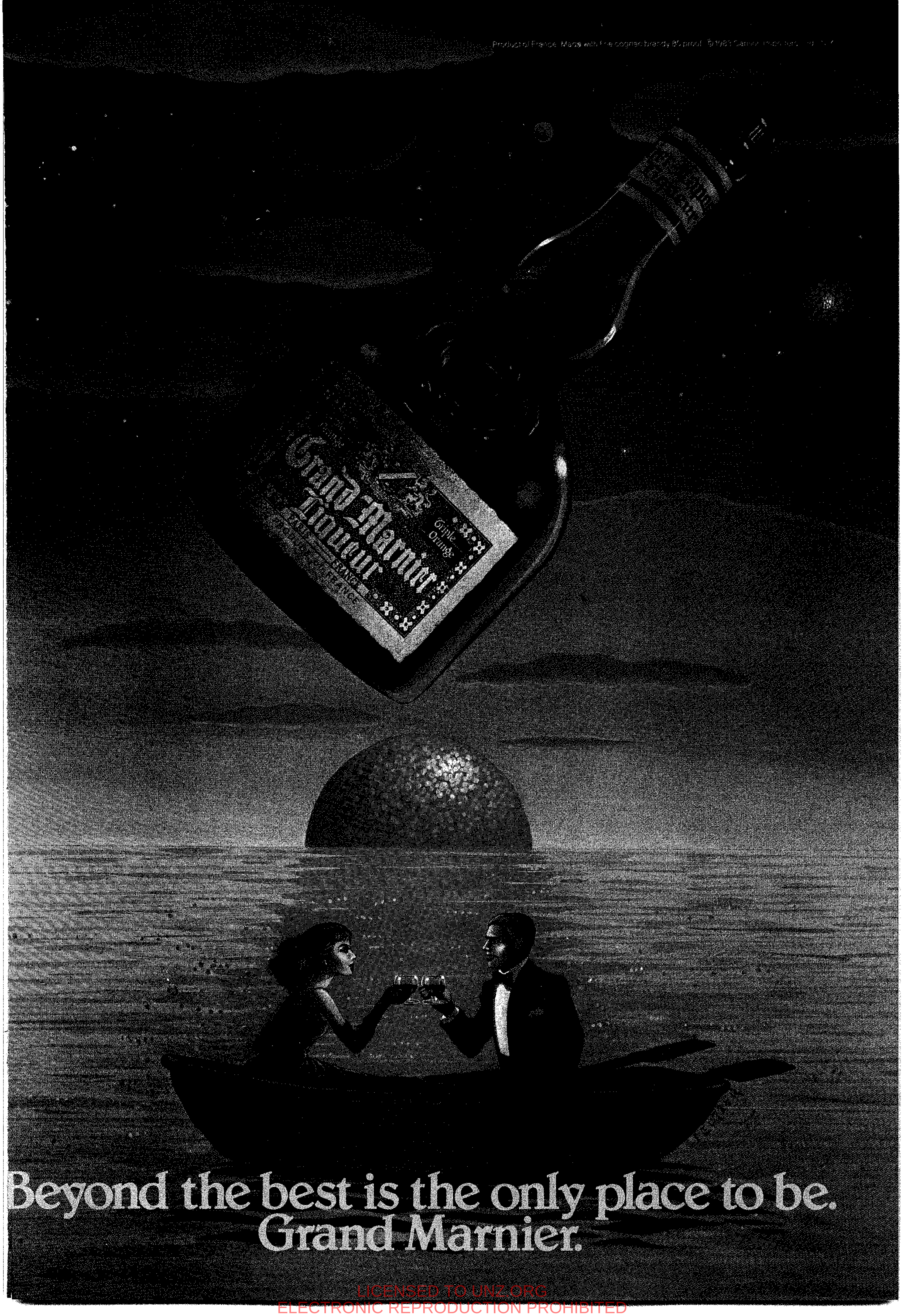

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LETTERS

The Rosenberg Debate

SINCE ALLEN WEINSTEIN IS A HISTORIAN one would expect to find in his review ["Books: The Rosenberg Legacy," August 29] some analysis of how Ronald Radosh and Joyce Milton justify and document their conclusion in *The Rosenberg File* that "the evidence is compelling that Julius Rosenberg . . . [was the coordinator of an extensive espionage operation . . . to pass on information on top secret military projects." Had he brought his critical faculties to bear on Radosh and Milton's efforts, he would have discovered some disconcerting facts.

First, the authors give dates and file names of the government document they quote, but omit file and documen numbers. These omissions can cause serious confusion. The authors claim tha my father told a jailhouse informer Jerome Eugene Tartakow, that he, William Perl (a scientist and supposed fellow conspirator), and two other men photocopied secret documents that Per had checked out from Pupin Laboratory at Columbia University. The author claim that the files support Tartakow' story and that Perl "checked out and signed for a huge amount of classified material." The main footnote refers to July 2, 1951, report by an F.B.I. agen contained in the Perl file. There is no such document in the Perl file. A reporter has searched the files of the F.B.I Reading Room, and even with the help of the research staff the report was sti not found. The Justice Department' summary report on the "evidence" tha the F.B.I. collected from Tartakow concludes, "Investigation at Columbia University failed to disclose evidence tha Perl removed any classified material a Columbia University. There was no system for checking out material." Perl "receipted 24 . . . documents at Columbi University on July 3, 1948." (Justice Department Report No. 146-41-15-133, November 5, 1956, pages 5 and 4.) Signin a receipt for something is receiving i into the laboratory, not checking it ou Professor Weinstein is clearly aware c this report. Didn't he wonder wh Radosh and Milton ignored it? So, th authors' major example of espionage i based on the uncorroborated words c Tartakow. I believe the F.B.I. was feeding Tartakow information. And if th F.B.I. was really getting new informatio from him, wouldn't Tartakow have bee

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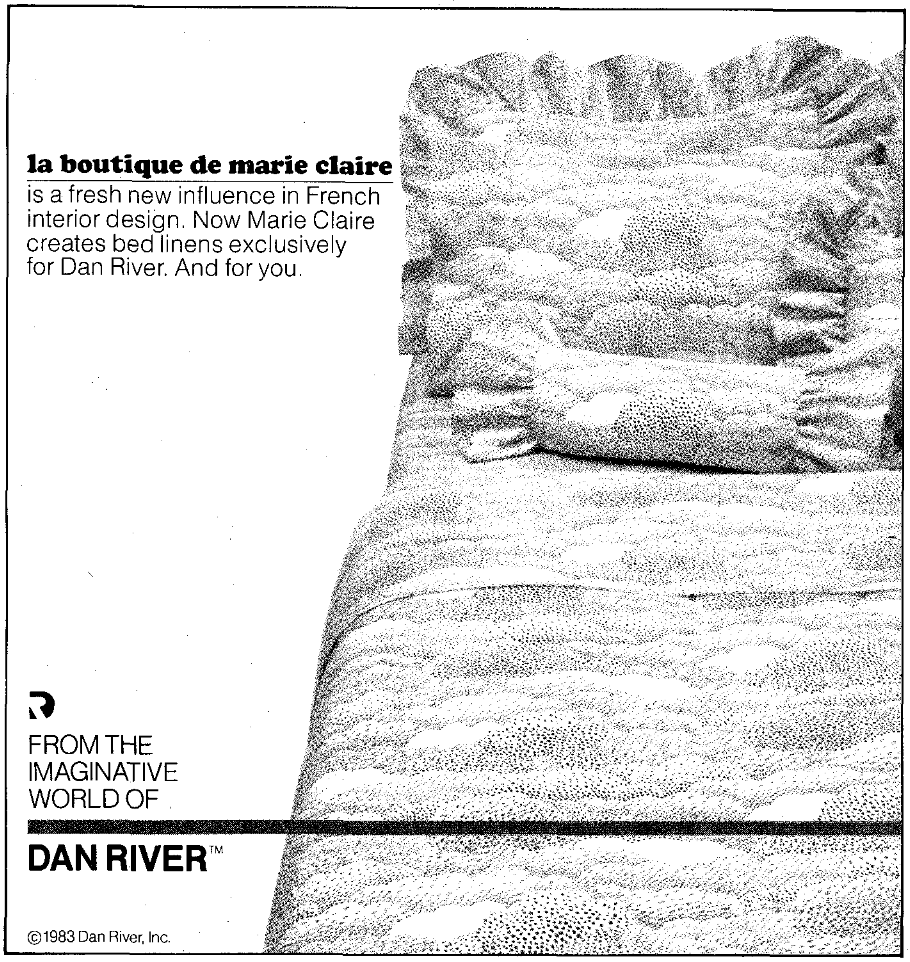
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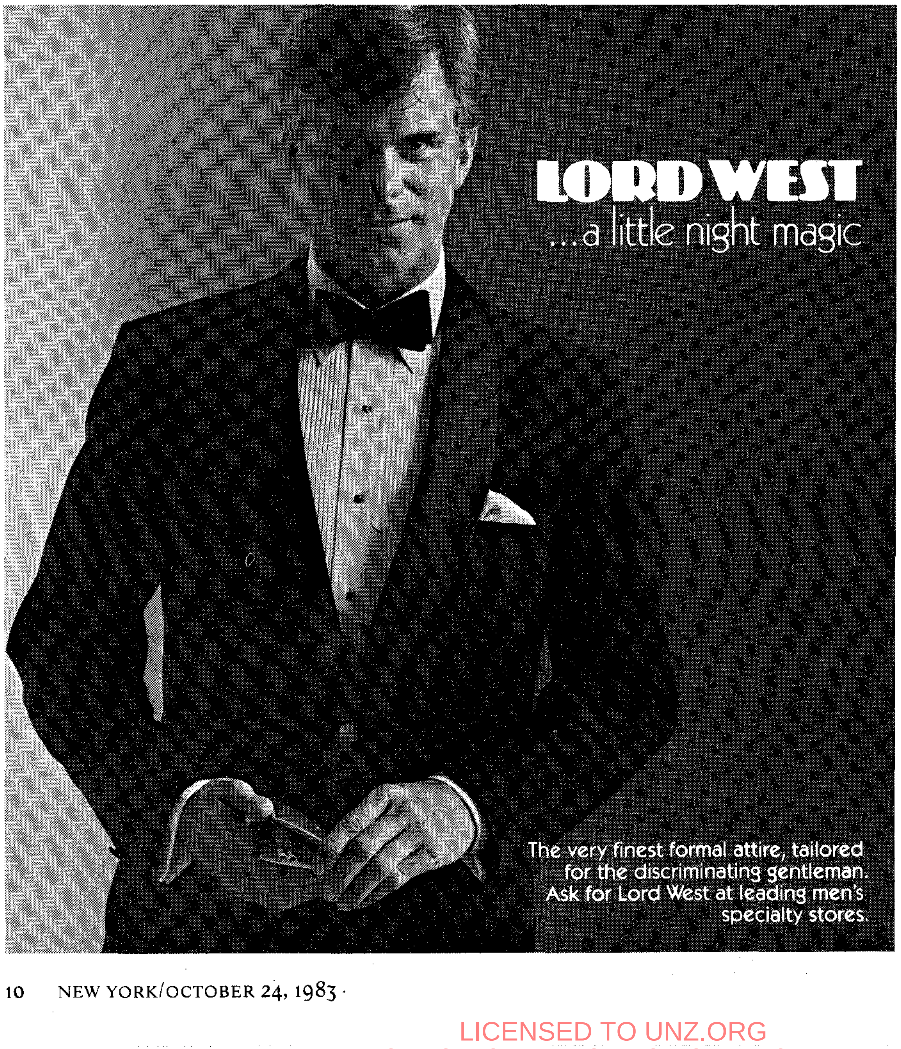
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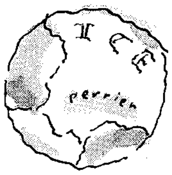
wired for sound when he played che
with my father in the cell?
A second important issue is the a
thors' treatment of Elizabeth Bentle
They conclude that she told the tru
when she spoke of an engineer name
Julius who was a spy: "In 1943, Julius ar
others in the group proceeded to No
folk, Virginia, where they secured er
ployment." She says she once sa
"Julius" from a distance and he wo
wire-rimmed glasses. My father nev
moved to Norfolk, and he never wo
wire-rimmed glasses. The authors the
say why this Julius was probably Juli
Rosenberg. They state that Morto
Sobell, my parents' co-defendant, ha
"gone to Norfolk and boarded a sh
that housed fire-control devices . . . ar
received a briefing." Sobell denied ev
boarding a ship. If he was lying, it shou
be easy to prove. Competent historia
read a text and check citations simult
neously. If Weinstein had done this, h
would have discovered that these thre
important paragraphs have no footno
reference.
I urge interested readers to attend th
Town Hall debate between Radosh ar
Milton and Walter and Miriam Schne
on October 20, where they will learn th
the charges of perjury and prosecutio
conspiracy are not spectral.

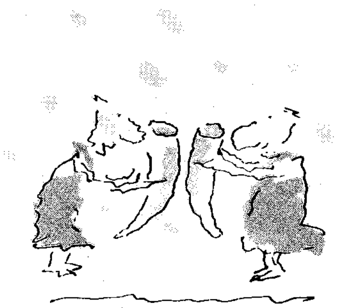
Michael Meerop
Springfield, Mas

Ronald Radosh and Joyce Milton rep
We can sympathize with the disappoin
ment that Michael Meeropol must ha
felt once he discovered that the F.B.I
Rosenberg-case files contain a devast
ing picture of his father's longtime i
volvement in Soviet espionage. Ho
ever, Meeropol has had some eight yea
to prepare himself for the day of the
public exposure, and there is no excu
for his totally unsubstantiated charg
that we falsified or willfully misrepr
sented documentary evidence. The Ju
2, 1951, report of Special Age
O'Donoghue *does* exist. We got the r
port early in 1978 from the files
Meeropol's group, FOIA, Inc., before h
counsel, Marshall Perlin, stopped
from using its files, because he didn
approve of our findings. The repo
which we have shown to Sam Roberts,
the New York *Times*, summarizes age
John F. Buscher's report of Septemb
21, 1950, which presents the list of exa
documents that Perl "receipted for" o
July 3, 1948—probably the material R
senberg told Tartakow about. Meerop
at first completely denied the report
existence. Now he suddenly acknow
edges that Perl "receipted for" this m
terial. Meeropol's contention that th
indicates he was signing in the materi
is preposterous. At the time, Pe
worked in Cleveland, and he turned u
at the Pupin Lab on July 3 and "r

A HOLIDAY TRADITION SINCE THE ICE AGE.



Back in the Ice Age, there were lots of holidays because everyone was self-employed, and there was always something to celebrate: your son's first sabre-tooth, the melting of the Ice, the end of a solar eclipse, a cave-warming.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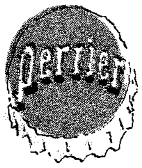

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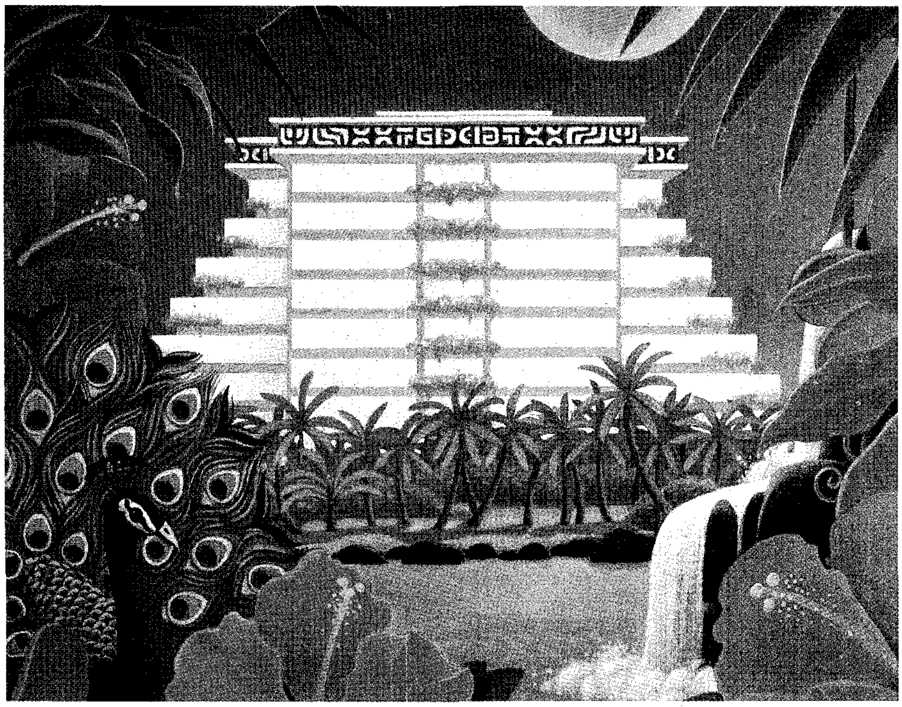

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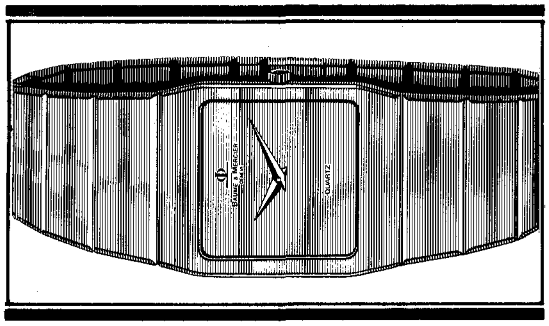

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ceipted for" the data. A receipt is signed when one takes material out, not when one returns it. Meeropol does not mention that Perl, on July 6, 1948, before returning to Cleveland, opened a savings account in a New York bank with a deposit of $505. Nor does he disclose that shortly after Julius Rosenberg's arrest Perl was approached by a woman who offered him $2,000, along with detailed instructions for escaping to Mexico. Meeropol proposes that the F.B.I. spent hours feeding this source information to Tartakow, which he then spilled back to the F.B.I., who then stuffed it into secret files. There would have been no point to such an exercise.

As for Elizabeth Bentley, the flaws that Meeropol claims to find in her description of his father are immaterial and out of context. Bentley saw Julius only once from a distance and got the information that he worked in Norfolk from a third party. What *is* important is that Bentley told the F.B.I. that a spy called Julius was organizing a group of engineers to steal navy secrets, which confirms the testimony of Max Elitcher that Rosenberg had tried to recruit him into such a spy ring.

We ask readers not to take our word but to read our book and decide for themselves whether we are justified in the conclusions we reached—that Julius Rosenberg was head of a Soviet espionage network but that in prosecuting him and in sentencing the Rosenbergs to death American justice was ill-served.

Allen Weinstein replies: Michae Meeropol, himself a published author who knows the constraints of space imposed upon reviewers, obviously recognizes that no single review of *The Rosenberg File* could do justice to the wealth o evidence contained in its 608 pages. The case for or against the Rosenbergs requires a careful examination of *all* the available material, not mere stray marginal citations. Meeropol neglects the authors' persuasive evaluation of Tartakow's most damaging pieces o evidence. Nor should Meeropol's observations on Bentley's testimony be read without reference to the authors assessment of her evidence, though, in fairness, Radosh and Milton do not rely on Bentley's testimony in any significant way.

Those interested in pursuing such exchanges should read *The Rosenberg File* and Walter and Miriam Schneir's *Invitation to an Inquest,* which argues the case for a government frame-up of the doomed couple. By then, assiduous readers will have immunized themselves against the judgments of both brief reviews and even briefer letters. As for Meeropol's aspersions of a personal nature, in a case of this type the heart, too has its reasons.

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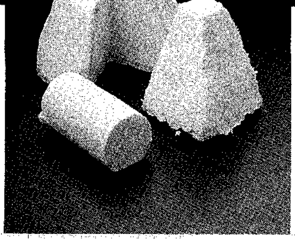

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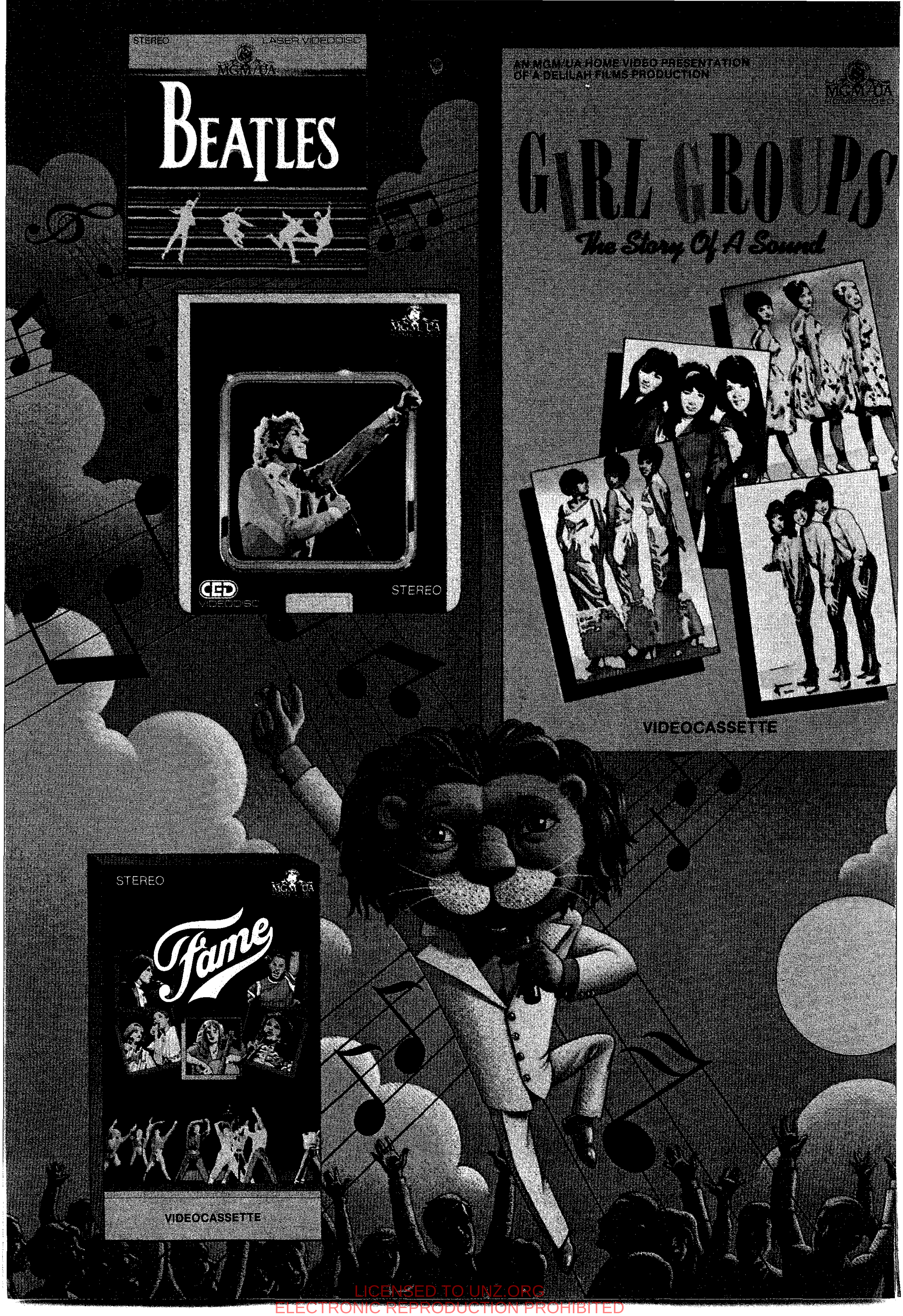
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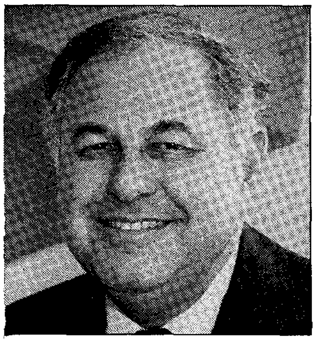
INTELLIGENCER

Sotheby Buyer: Conflict Charged

PEOPLE IN THE NEW YORK art world are claiming that Alfred Taubman's pending takeover of Sotheby Parke Bernet will create a conflict of interest because the midwestern financier is also a trustee of the Whitney Museum of American Art.

One top art dealer pointed out that when Christie's auction house, a Sotheby rival, appointed Paul Ingersoll its Philadelphia representative, "he resigned as a trustee of the Philadelphia Museum of Art. There are obvious conflicts for Taubman."



Taubman: *With the Whitney.*

Ingersoll concurred, saying there will be "a potential for discomfort" if a seller approaches Taubman with a significant painting: "Should [he] tell the person to give it to the museum rather than sell it? And there is also a possibility of conflict if the museum deaccessions."

Bernard Winograd, executive vice-president of Taubman's investment firm, said his boss had offered to resign as a Whitney trustee. "His resignation was not accepted," Winograd said. "We do not think there is a conflict."

How about Baron Hans Heinrich Thyssen-Bornemisza, who, it turns out, will be a Sotheby director? He is a trustee of the Metropolitan Museum. "If I see a really bad conflict, I'd have to resign one or the other," the baron said.

Environmentalists' New Top Target at Interior

WITH JAMES WATT QUITTING the Interior Department, environmentalists have found a new Enemy No. 1. He's G. Ray Arnett, a Watt deputy whose hobby, hunting, is allegedly getting in the way of his job as assistant secretary for fish, wildlife, and the national parks.

A former aide to Ronald Reagan in California, Arnett briefly made news last year when he was in a Cayman Islands hunting party that was said to have shot two parrots of an endangered species. Environmentalists claim he is behind:

☐ Last year's downgrading of certain African leopards from "endangered" to "threatened," allowing American trophy hunters to bring back their hides.

☐ A move to open eight national wildlife refuges and 12 million acres of national parkland to sports hunting.

Arnett: *An avid hunter.*

☐ A move to transfer authority over the rare eastern timber wolf to the state of Minnesota, which could allow the animal to be hunted.

What's more, John Grandy, of the Humane Society of the United States, said he has heard from a number of sources that Arnett unsuccessfully sought permission from Indonesia last fall to hunt rhino there—yet another endangered species. "Arnett is a disaster," Grandy contended. Said Lewis Regenstein, of the Fund for Animals, "Arnett is much worse than Watt."

Arnett conceded that he wants more federal lands opened up to hunting, but added, "Don't believe everything these [environmentalists] say. They are extremists."

He denied shooting at any parrots or asking to go rhino hunting, and he initially denied that African leopards had been on the endangered-species list. But later he admitted they'd been taken off it—"to conform to an international treaty."

White House Rule Fails to Cut Off Terry Dolan

FRED FIELDING, WHO WAS one of Richard Nixon's White House lawyers, is taking great pains to ensure that his current boss, Ronald Reagan, doesn't even inadvertently break any laws. As a result, he has irked Terry Dolan, the New Right fund-raiser who recently released a promotional TV show called *American Heroes for Reagan.*

According to Dolan, Fielding, who is Reagan's legal counsel, "said we can't talk to anyone in the White House about anything more substantive than the weather." Fielding's reasoning is that the law bans any coordination between a presidential candidate and an independent campaign spender. "But Reagan isn't a candidate yet," Dolan said. "I went into a slow burn."

Fielding couldn't be reached, but his boss apparently isn't taking his advice too seriously. "The president has called to congratulate us on *American Heroes,* which is an independent political expenditure," Dolan said. "And many other administration officials are also ignoring Fielding's stupid ruling."

Indira Gandhi at the Five-and-Ten

WHEN INDIRA GANDHI VISITED New York last year, she did her shopping at Bonwit Teller. This month, however, she went to Lamstons.

"We were surprised," admitted Stanley Garson, manager of the five-and-dime store's Madison Avenue branch. "We see a lot of movie stars in here, but prime ministers usually send their secretaries." The store is just up the street from the Helmsley Palace, where Mrs. Gandhi, in town to address the United Nations, had a $1,400-a-night suite.

The Indian prime minister spent half an hour looking at "pots and pans, dish drainers, scarves, and stationery," and then made several small purchases, according to a Lamstons assistant. Fifteen bodyguards accompanied her.

Commented Narendra Kumar, press officer at the Indian Consulate, "Even when Mrs. Gandhi takes care of her household needs, she does it in the most economical way. She is always conscious of India's limited resources."

Mrs. Gandhi: *Economical.*

BY SHARON CHURCHER

Photographs: left, Brian F. Alpert/Keystone; bottom, Black Star

U.N. Breaks Rule On South Africa

THE UNITED NATIONS HAS awarded an $18-million-a-year contract for travel services to an owner of a group that sets up trips to South Africa—despite a U.N. ban on doing business with any firm that deals with that country. And Senator Al D'Amato is demanding an explanation from the U.N. secretary-general.

The contract has gone to Don Travel, a co-owner with a Swedish firm of the Woodside travel-agency network. Last week, Don told one New Yorker it saw "no problem" in booking a South Africa tour, and an agent with a Woodside affiliate in Philadelphia said, "We book South Africa tours all the time."

One U.N. insider claimed that a Swedish lobbying effort helped Don get the contract, even though Fugazy International, a travel firm that doesn't deal with South Africa, had offered a financially better deal. "Why wasn't Don disqualified, and why didn't the U.N. take the best bid?" asked a D'Amato aide.

At press time, a Don agent said any future South Africa tours would have to be cleared with the U.N. A U.N. spokesman remarked, "We won't deal with a company that gives active support to South Africa, but that's farther down the list of considerations than price and service."

Controversy Afoot Over Sidewalk Imprints

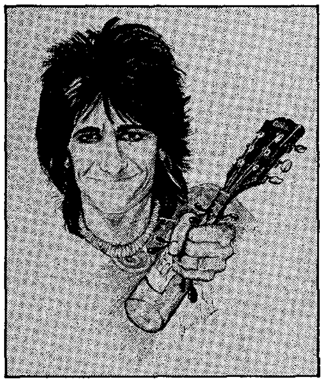
Gotham *N*'s: *"People are outraged," said a critic.*

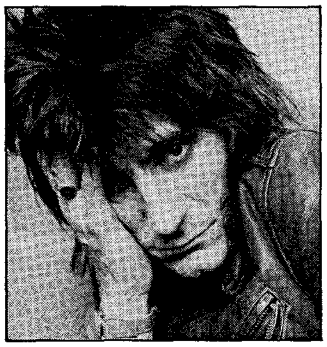
WHEN THE REFURBISHED Nova-Park Gotham Hotel sank a string of 36 *N*'s into its front sidewalk recently—following a trend started by the Russian Tea Room and other swank businesses—local activists cried foul.

"People are outraged that sidewalks are being used this way," Joan Ramer, district manager of Community Board 5, told *New York.* Said Elizabeth Forsling Harris, a board member of the Municipal Art Society, "You have the Russian Tea Room putting an 'RTR' in the sidewalk in brass, and now the Gotham. The next thing you know, someone will put Preparation H signs all over the sidewalks."

Her organization may request that the city's Art Commission begin regulating such alterations. Currently, all that's needed to put a logo in the pavement is a $100 license from the Bureau of Franchises and approval by the Board of Estimate. The board has never actually bothered to rule on a sidewalk plan—though says it will start now—ar the Bureau of Franchis seems unlikely to cra down. Said a bureau spoke man, "It's a new trend, ar it beautifies the city as far I'm concerned."

A Rolling Stone Turns Designer




Art, Wood: *Clothing planned.*

"WHAT CAN A POOR BOY DO/ Except sing for a rock and roll band?" asked a Rolling Stones hit. The group's lead guitarist, Ron Wood, seems to have found an answer: He can design sportswear.

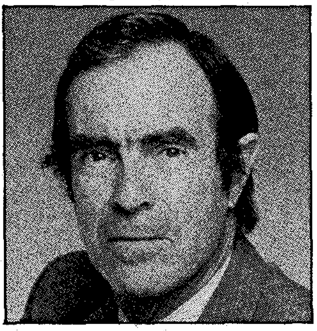
Wood's new calling was discovered last spring, when Hong Kong designer-clothing manufacturer Peter Chan saw some drawings by the musician. "He love them and said he wanted do a line of clothes wi Wood's sketches on them said a source close Chan.

A deal is now bein worked out between the tw to produce togs designed Wood and bearing prints this sketches, the sour said. Wood attended th prestigious London Scho of Art.

Commented Marc Joh son, a Wood associat "These are images Wooc lived and felt for years, ar he wants people to s them."

Media Notes From All Over

Esquire THINKS IT HAS DEVISED a splashy way to keep its fiftieth-anniversary momentum going: the *Esquire*


Bellows: *Stalled.*

Register, a special issue that will list "the most influential Americans aged 40 or under" and is due to hit the stands sometime next year, says a source. Six journalists—none of them well known—are said to have been hired to spend four months compiling 5,000 suggestions for the list. Each researcher has been assigned a category, such as Arts and Letters or Entertainment and Style, and a panel of experts will make the final selection. "Ten years ago, we had the fortieth anniversary, and that generated a lot of ads, but then it stopped dead. That won't happen this time," said one insider. *Esquire* editor Phillip Moffitt wouldn't comment. . . . Ex-*Entertainment Tonight* honcho Jim Bellows was lured to ABC this summer to devise a new magazine show—but some network officials have stalled the plan, insiders say, and Bellows "is in a snit." Bellows's boss, ABC News chief Roone Arledge, is said to want such a show to ru opposite CBS's *60 Minute* ABC Entertainment wan to keep a show like *Ri ley's Believe It or Not!* that slot, a source says, sinc it's doing better than NBC new magazine show, *Fir Camera.* Bellows, who is r portedly earning $350,000 year, "has been left doir nothing," one networ source said. ABC News o ficial Dick Wald commente that he is confident the sho will go on—but not nece sarily on Sundays.

Photographs: top, Don Hamerman; center right, Annie Leibovitz/Conta

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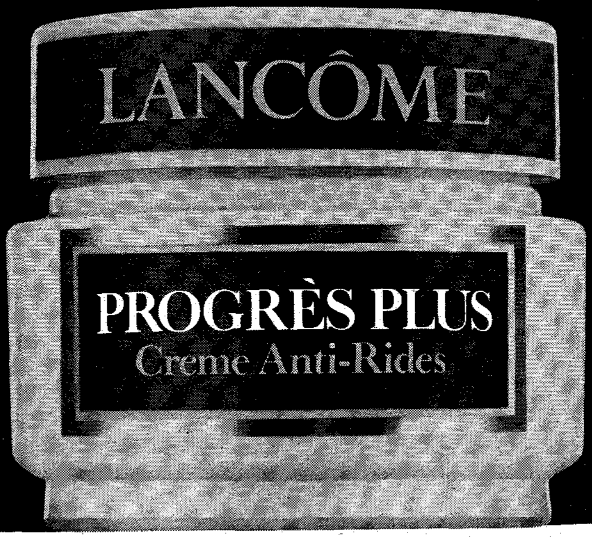

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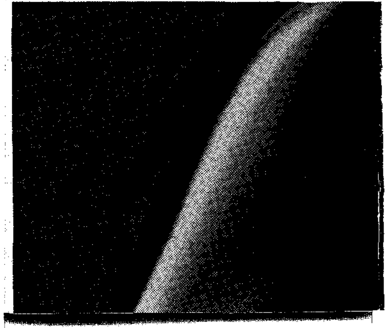

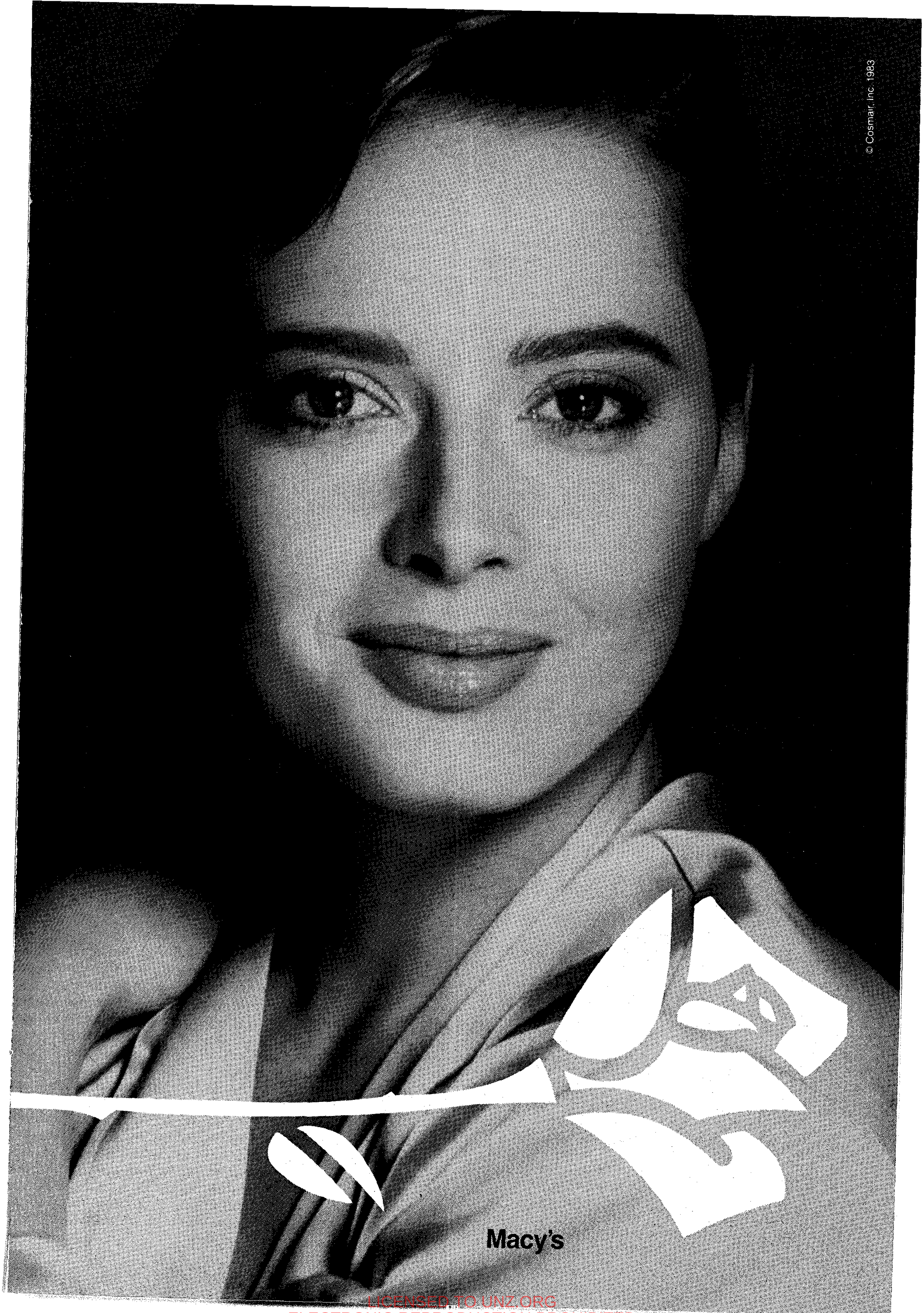
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The Bottom Line/Jack Egan

25 FOR '84

The Experts' Market Plays

IS THERE MUCH LIFE LEFT IN THE BULL market? Investors may not be pleased to hear that forecasters are coming down on both sides of the fence. However, experts seem to agree that, for now, a selective approach should still yield solid gains. And another big move remains possible.

While the Dow Jones industrial average hit a series of all-time highs recently, topping 1284, the broad market has not been as strong as this index of 30 well-known stocks. "When the broad market is lagging the blue chips, more often than not it leads to trouble later on," says Martin Zweig, editor of *The Zweig Forecast*. And there is a good chance that the next big move in stock prices will be down. But many observers believe that the bull market that began in August 1982 is still intact and that another strong rally lies ahead.

"I'm looking for one more volatile downside reaction before we see the next leg in the bull market," says Robert Nurock, who puts out *The Astute Investor,* a newsletter published in Paoli, Pennsylvania. The Dow could easily drop below 1200, according to Nurock. But by the middle of next year "it will hit a peak somewhere between 1485 and 1590," he predicts.

"The key is what happens to interest rates in the next few months," says Ronald Glantz, chief investment officer for Paine Webber Mitchell Hutchins. "We're looking for interest rates to move sideways for a while and then to drop in the first quarter of 1984 by another one-half to three-quarters of a percentage point. That decline, combined with what we expect to be excellent fourth-quarter earnings results, will allow the Dow to touch 1500 next spring."

For now, a cherry-picking approach seems the most effective way to play the market. Five experts have each chosen five stocks that they like, and the table below lists their selections.

"As the economy is slowing, investors are looking for stocks with quality and stability, and with a high volume of unit sales, as opposed to companies that benefit from leverage in the economy," says James Freeman, First Boston's managing director in charge of equity research. Right now there is a concentration
very big companies, which are heav
represented on the Dow industrial av
age—one reason the Dow has be
outperforming the market.

Freeman picks Eastman Kodak
investors who want a "terribly conser
tive stock." The photographic gi
should benefit from a weaker dollar a
a worldwide economic recovery and
in his view, "the cheapest" of the hi
quality consumer growth stocks.
likes regional banks in the southeaste
United States, and his favorite is No
Carolina's N.C.N.B. Corporation, whi
has "very high-quality earnings a
whose stock is also exceedingly chea

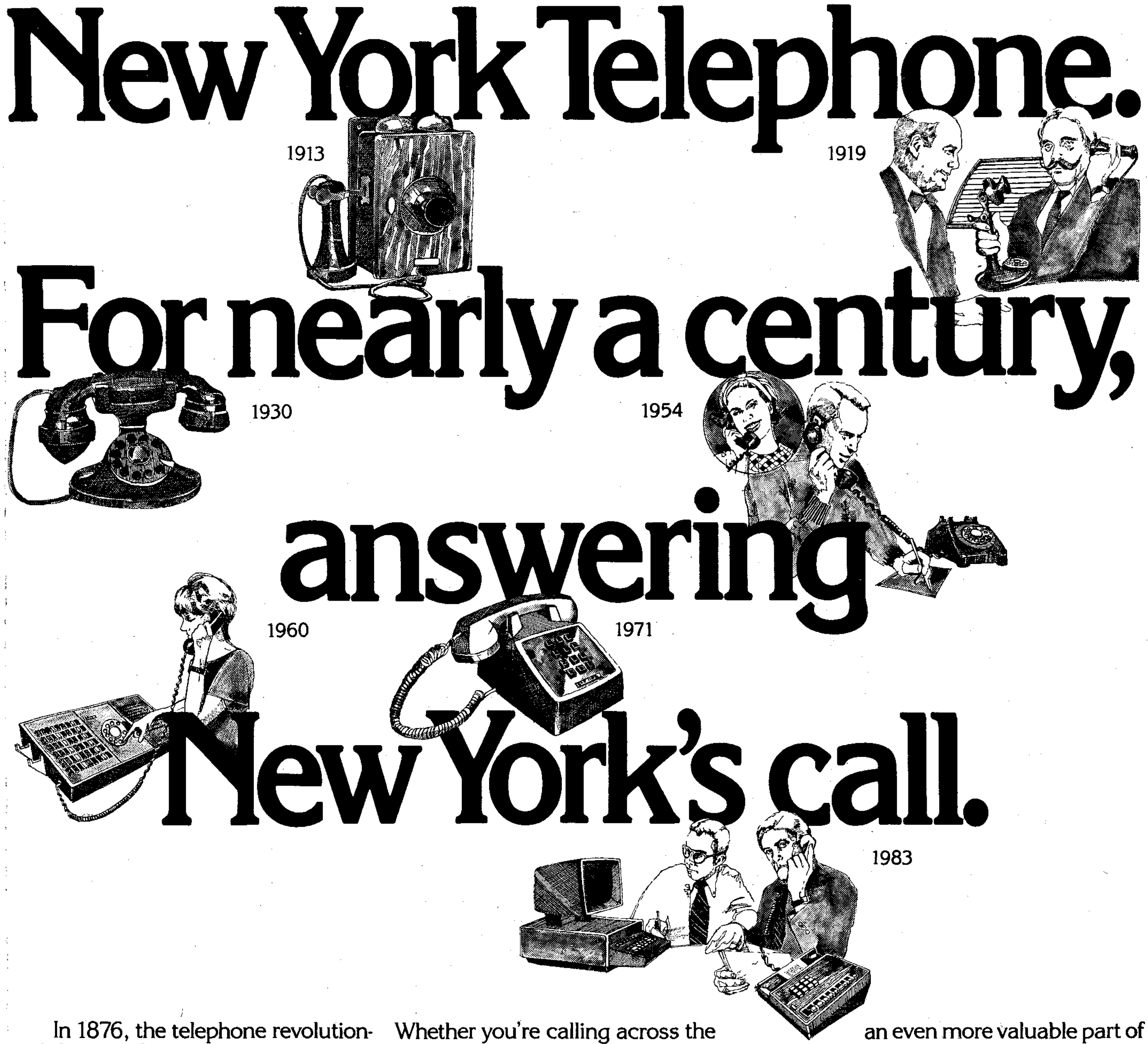
For investors willing to take "a bu
nessman's risk," Freeman recommen
M-G-M/U.A. Entertainment, the mo
company, whose stock has dropped af
earlier big gains. The decline is due t
widespread negative attitude towa
smaller companies as a result of t
sharp falloff in many small-compa
technology stocks. "We soon should s
a separation between the high-tech hi
fliers and the basic consumer grow
stocks," he says. Freeman also likes J
ferson-Pilot, an insurance company, a
Air Wisconsin, a regional airline th
has been "intensely profitable."

Zweig, consistently one of the ma
ket's top forecasters, says he is "bull
but not wildly enthusiastic" about t
market and doesn't expect to see a
peat of 1982's big gains. But he does ha
a short list of selections: It incluc
I.B.M., the current market favori
which has been hitting new highs wh
most other computer stocks have no
dived; Trust Company of Georgia, a
other top southern bank; Sanders A
sociates, a company specializing in el
tronic-warfare devices, whose stock h
been soaring; F. W. Woolworth, whi
should benefit from the improvement
retail sales; and West Company, a ph
maceutical-packaging company.

For investors looking for an intere
ing investment concept, Henry Mel
man, the portfolio manager for t
Fidelity Trend Fund, suggests buyi
shares of companies in the Midwes
"rust bowl" that slimmed down th
operations during the 1981–82 recessi
and that should now show "substanti
earnings improvements" on small i
creases in sales. The companies Mel
man has added to the Trend Fund
portfolio make mundane items like sea
and bearings, and supply these comp
nents to manufacturers of autos or ca

The Pros' Favorites

COMPANY	RECENT PRICE	1983 HIGH	1983 LOW
Air Wisconsin	15 3/8	20	12 1/2
Baldor Electric	26 3/4	27 1/4	20
Big Three Industries	23	28	19 1/8
Converse	21 3/4	26 1/4	19 1/2
Dayton Malleable	39 1/2	41 1/4	19 1/2
Eastman Kodak	71 3/4	91 3/4	64 1/8
Emery Air Freight	22 1/8	24 3/8	13 1/2
Federal-Mogul	29 1/2	34 3/8	25 1/2
F. W. Woolworth	38 3/8	38 5/8	22 3/8
G. C. Murphy	39 1/2	40	18
Jefferson-Pilot	37 1/4	37 7/8	27 1/2
I.B.M.	133	134 1/4	92 1/4
M-G-M/U.A.	14	22 1/4	6 3/8
National Intergroup	30 1/2	32	17 1/4
N.C.N.B.	25 1/4	29 7/8	18 1/2
Nortek	13 7/8	15 1/4	9 3/8
Parker-Hannifin	29 3/8	31 7/8	20 1/4
Purolator	67 5/8	70	49 3/4
Richardson-Vicks	27 7/8	28	23 3/8
Sanders Associates	120 3/4	120 3/4	29 15/16
Superior Industries International	16 1/2	17 1/8	6
Triangle Pacific	31 1/2	38 1/2	20 5/8
Trust Company of Georgia	40	42	25 1/4
Warner Electric Brake	20 1/4	22 1/4	13 1/4
West Company	32 1/8	32 3/4	18 3/4



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tal goods, for example. They are hardl household names and have yet to g broad market support. This gives peopl a chance to buy and hold these stocks fc long-term capital gains, and to slee well at night, since the risk level is lov Mehlman also expects a number of thei to be "key takeover candidates."

His top picks are Baldor Electric, "th fastest-growing domestic manufactur of high-quality, energy-efficient m tors," whose earnings should clim 40 to 50 percent in 1984; Dayto Malleable, the largest independent fou dry in the United States, which mak castings for automobile and capita goods manufacturers, and whose pe share earnings, after years of losse should reach $2.20 this year and top $ in 1984; Federal-Mogul, which makes C rings and other seals and whose ear ings, already near record levels, coul easily climb another 80 percent ne year; Warner Electric Brake & Clutc the world's leading manufacturer electric clutches, brakes, and precisio ball bearings and screws, which will b "a major beneficiary of plant moderniz tion and automation" worldwide; an Parker-Hannifin, which specializes i fluid hydraulic systems for auto an aerospace companies.

Paine Webber's Glantz has a mor diversified list of choices, includin Richardson-Vicks, the maker of Vic cough drops and other over-th counter remedies, whose earnings coul climb 35 percent if we have a "normal cold season; Big Three Industries, an o service company with a profitable sp cialty-chemicals subsidiary; Convers Inc., the maker of the official athlet shoe for the 1984 Olympics, which moving into a wide range of sport wear; Purolator, the courier servic which is about to launch a huge telev sion advertising campaign and whic recently signed a contract with M.C.I. t deliver electronic mail; and National I tergroup (formerly National Steel which gives investors looking for a cap tal-gains play a chance "to get the bi gest bang for their buck."

Robert Nurock chooses Emery A Freight for potential appreciation. H also recommends G. C. Murphy, a var ety-store chain that is upgrading its o erations; Triangle Pacific Corporation, manufacturer of kitchen and bathroo cabinets, which will benefit from th gains in housing sales; Nortek, a dive sified firm that recently acquired Mon gram Industries, another conglomerat and Superior Industries International, maker of safety and high-performanc products for the auto companies.

No one knows just how well the whol market will do in the months ahead. Bu investors buy stocks and not the marke and these 25 selections all have a goo chance to outperform the averages. ■

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SPECIAL RESERVE

Smirnoff and Smirnoff de Czar. Both born of the same fine heritage, but each with its own personality. Smirnoff® vodka is world famous for its mixability in the blended cocktail. And Smirnoff de Czar,® in its distinctive bottle, is the special reserve vodka made for sipping in the 19th century Russian tradition, chilled or over ice. Either way, you'll know you've made the right choice.

Smirnoff

Smirnoff de Czar

Special Reserve Vodka

SMIRNOFF™ VODKA 80 & 100 PROOF, SMIRNOFF DE CZAR™ VODKA, 82.6 PROOF, DISTILLED FROM GRAIN.
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Cityside/Jack Schiffman

THE LEGEND OF APOLLO

Soul train: *A photo collage from the lobby of the Apollo Theatre.*

A Harlem Theater's Legacy

WHEN HARLEM'S APOLLO THEATRE closed its doors several years ago, its owners having sold it for use as a television production facility, the last of the city's variety theaters died. Though smaller than the Paramount, Roxy, Capitol, Strand, and Palace, the Apollo had outlasted them all. My family had operated the Apollo since 1934 (we owned it along with the Brecher family), and for us regret over the final act was mingled with a sense that history had been served. In a strange way, so, too, had progress.

The Apollo had always seemed a hoary showplace. No amount of scrubbing could efface the accumulated grime, nor could the latest deodorizers expunge its odors. After all, the building, which has always been used as a theater, is 70 years old. Yet its slight shabbiness never seriously diminished its value in our eyes. We never conceded an inch to the mighty of Broadway. We had an audience, we felt, that was unique in the world of entertainment. Highly demanding and highly discriminating, it helped create a sense of community that made the Apollo much more than simply a theater.

Singer Billy Eckstine expressed the prevailing sentiment when he began each Apollo appearance by saying, "It's good to be home." And that notion was echoed time and time again by such artists as Pearl Bailey, Nat "King" Cole, and Sammy Davis Jr., who passed up more lucrative weeks every year in order to tread the Apollo's hard-maple stage and maintain a connection with the Harlem community. Dancer Charles "Honi" Coles, who was the Apollo's manager for sixteen years (and is now performing in *My One and Only*), once put it this way: "If you could make it at the Apollo, you could make it anywhere. The history of the black theater simply wouldn't have been the same without it." An Apollo audience could make or break a young performer . . . and it did. Somehow, the word that a youngster was "breaking it up" at the Apollo always seemed to filter downtown. There was hardly an Apollo opening or a Wednesday-night amateur contest that didn't find a hard core of booking agents on the hunt.

Something magical flowed between artist and audience when conditions were right. It didn't happen in the same way anywhere else. When Lionel Hampton romped through "Flyin' Home" the first night of a monumental week in the forties, both balconies started swaying, frightening my father half to death (frantically, he called in an engineer to make sure the balconies weren't about to fall). And during the gospel shows of the fifties and sixties, excitement ran so high that a nurse was in constant attendance at show time to minister to those in need of her services.

Performers respected the sophistication and judgment of the audience. "I'm all right once I get out and start singing," said Nat "King" Cole. "Until the I die."

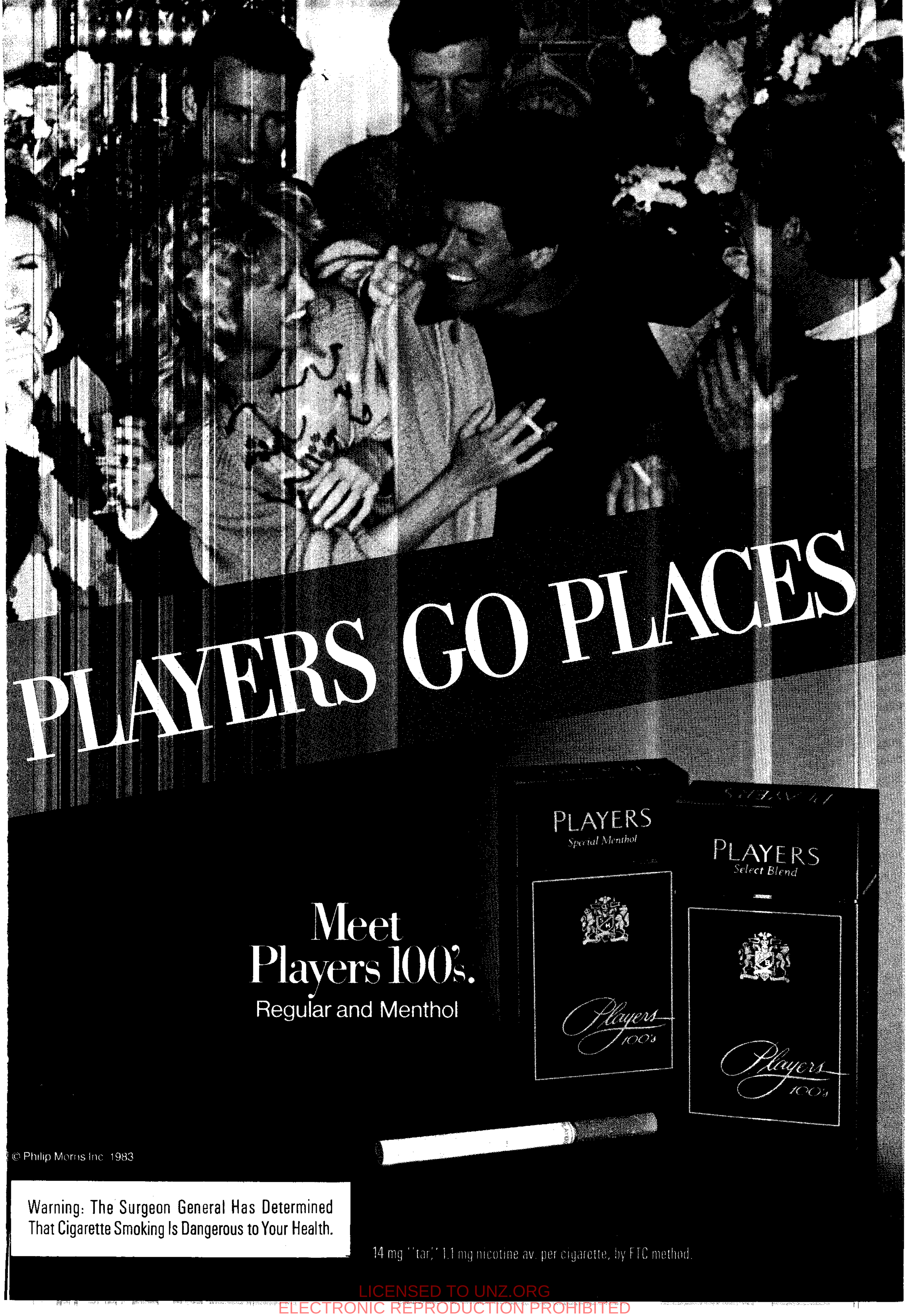
The unfailing judgment of Apoll Theatre audiences is perhaps best illu trated by a listing of some of the partic pants who won our amateur-hour co tests: Ella Fitzgerald, Sarah Vaugha Gladys Knight, Dionne Warwick, Le lie Uggams, the Isley Brothers, Steph anie Mills, and Barbara McNair.

Over the box office at the theater entrance hung a sign whose legend b gan, THIS IS THE WORLD'S LEADING CO ORED THEATRE. . . . The fact that toda "colored" would be replaced by "black alters nothing. Nor does the fact that th Apollo presented white artists (Charl Barnet, Louis Prima, Harry James) lon before Broadway presented black one Where their entertainment was co cerned, the predominantly black Apoll audience was color-blind. Talent w talent. At one late-night benefit concer Tony Bennett's one number was greete with such enthusiasm that he peeled o his jacket and tie and stayed for an hou to the delight of the sellout crowd.

Like a Greek chorus or an answerin church congregation, the audienc made itself part of the show, interruptin numbers with rumbling applause, laug ing at Dewey "Pigmeat" Markham *b fore* he'd uttered a single word, som times even shouting down a talentle newcomer. Most judgmental—and mo important to the artists—were the den zens of the "buzzards' roost," that grou of elite proletarians perched high in th second balcony. "You had to make with them," said Honi Coles. "If you di you were okay." Maybe the citizens "the roost" were so exacting in pa because just getting there was a herc lean job. You could get the bends clim ing those stairs!

Some years ago, we performed an e tensive renovation of the theater, on that went far beyond the usual seat r pairing and cleaning up we undertoo during the annual three-week summ shutdown. This time the ceiling was r painted, new seats were installed, th lobby was provided with a new terraz floor, and new murals were executed t replace the ancient, peeling ones. Th night before the grand reopening, th new flasher under the marquee wa turned on, the marquee itself was lit, an new banners were unfurled to tell th street the glories of the "New Apollo. About ten o'clock that evening, a ge tleman walked into the lobby. He wa dressed in the height of fashion: a clos

Photograph by Don Hamerma


PLAYERS GO PLACES
Meet
Players 100's.
Regular and Menthol
PLAYERS
Special Menthol
Players
100's
PLAYERS
Select Blend
Players
100's

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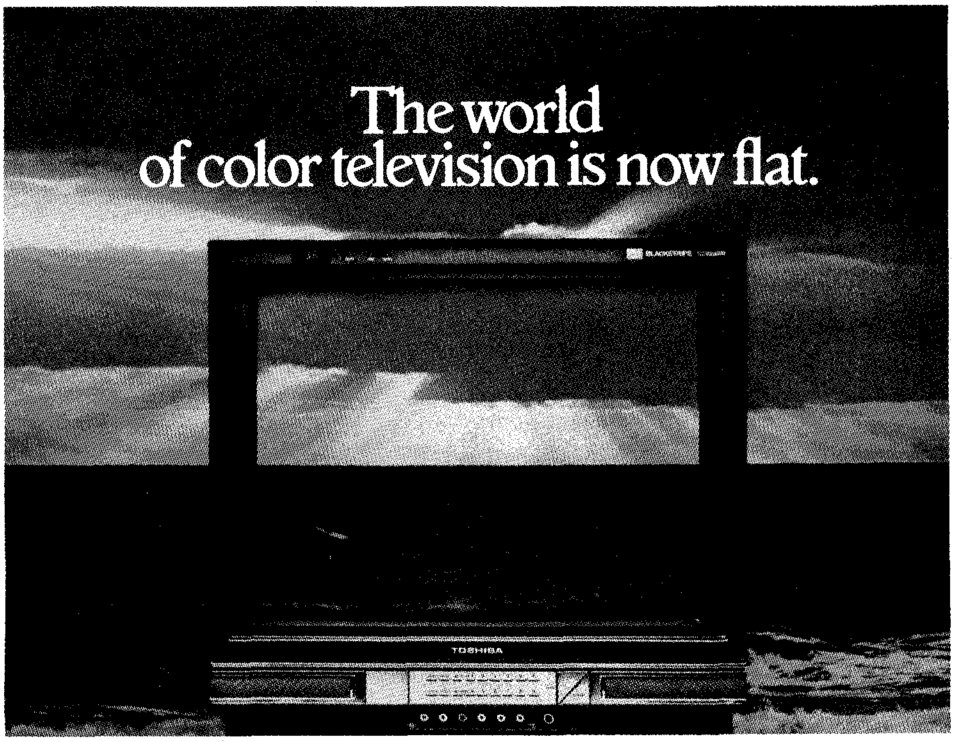
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

14 mg "tar," 1.1 mg nicotine av. per cigarette, by FTC method.

"Byzantine" ring—garnet, $850. "Parthian" earrings, $565. "Nike" pendant, $425.
"Hussar" pendant, $320. (chains sold separately). All in 18k gold.
Prices subject to change.
Send for our brochure.
Helen Woodhull, Inc. © 1983

HELEN WOODHULL
744 Madison Ave. (64th Street) New York, N.Y. 10021 (212) 472-1212



Suddenly, Toshiba reshapes the future of television. With the introduction of our Videologic Receiver/Monitors with FST Blackstripe color tubes. This remarkable new flatter screen means less distortion, more viewing area and far less reflected ambient light. So you get a richer, brighter picture.

Fortunately, you don't have to wait for the next generation of color tv. Toshiba just invented it.

In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

fitting suit, a high collar starched so sti
he could barely turn his head, a new ha
replete with a feather. He was s
elegantly gussied up that he had t
swivel his whole body to look sideway.
And when he did, he let out a long, lo
whistle, and then he murmured to n
one in particular, "Man! Just look wha
they've done to *our* theater!"

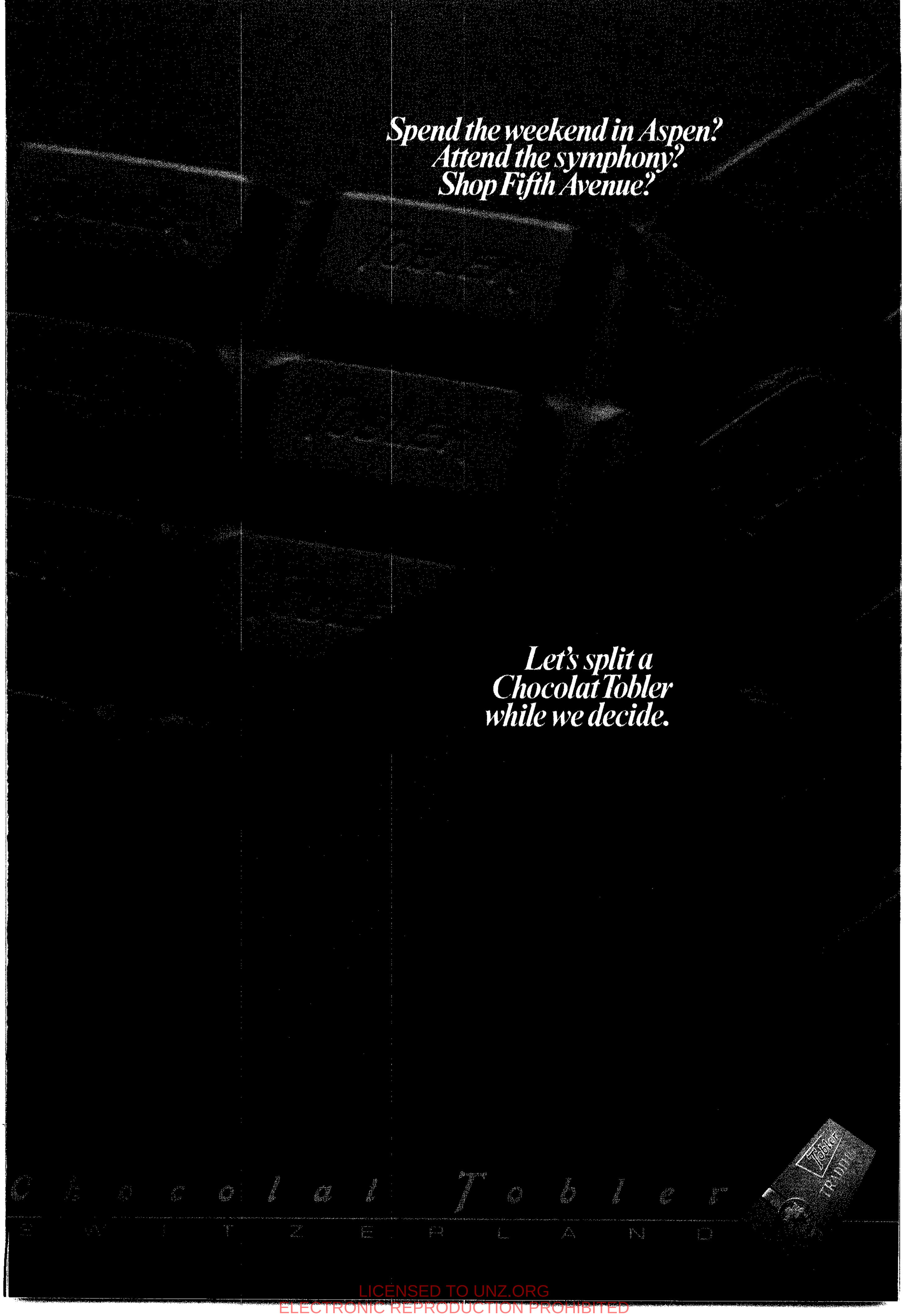
During the riot of 1943, Harlem
streets were littered with broken glas
and lurid stories lit up the press. Th
Apollo, however, was protected by
cordon of loyalists who had lined up i
front of it to keep out the despoiler
other establishments didn't fare as wel

With such avid support, why did th
Apollo die? After World War II, blac
performers and patrons became mor
welcome downtown. And because of ir
creasing racial tension, Harlem becam
a less inviting place to travel to in searc
of entertainment. Perhaps even mor
important, Las Vegas hotels and othe
large, well-paying venues began to offe
the Apollo's key performers far mor
than we could afford to pay them. An
TV allowed our traditional audience t
see its favorite performers for free.

The Apollo had midwifed the birt
of whole generations of new stars, help
ing to spread the gospel of their talen
That wasn't our purpose, of course, bu
it was the inevitable result. The Apoll
flourished because it was able to provid
a respected and respectable home fo
(mostly) black talent. When our ex
clusive hold on that franchise vanishe
so, too, did our raison d'être. And wit
black talent no longer ghettoized, th
attentions of our audience—whose in
tensity had done so much to create th
Apollo's special aura—were widely dis
persed.

How do we, the Apollo's former own
ers and operators, feel about all of this
That's the easiest question to answer. T
argue with the forces of history is futil
enough; to argue with justice is im
possible. Both black artists and their far
deserve, at the very least, color-blin
acceptance. Of course, we regret th
loss. Certainly we wish it weren't s
Still, the Apollo's demise is a small pric
to pay for society's larger gain. I thin
that if my father were alive today h
would probably sigh and say, "If our o
has been gored, so be it. Someone els
has gained."

*The Apollo is now owned by a grou
headed by former Manhattan boroug
president Percy Sutton. It plans to offe
the renovated facilities for video produc
tion and postproduction work in abou
nine months. Eventually, the group hope
to mount and videotape shows on th
Apollo's stage—initially on a cable pay
per-view basis and eventually as part o
the Apollo Entertainment Television Ne
work.* ■


Spend the weekend in Aspen?
Attend the symphony?
Shop Fifth Avenue?
Let's split a
Chocolat Tobler
while we decide.
Chocolat Tobler
SWITZERLAND
Tobler

On Madison Avenue/Bernice Kanner

HYPER-REALISM

Three faces of pain: *Anacin's farmer, schoolteacher, and miner fill the screen with headache memories.*

A New Look in Commercials

MAYBE THEY'RE A FLUKE—THOSE NEW Anacin commercials in which the faces filling the TV screen seem so real that you'd swear they were speaking from their souls, not from scripts. But it's just as likely that the Anacin commercials—and to a lesser degree the Calvin Klein spots—signal a new look and style in advertising: hyper-realism.

In one of the spots, a miner, his face smeared with soot and sweat, his lips cracked, his hair dank, the stubble on his chin glistening, soliloquizes: "Tell ya what—you go down a half-mile shaft. It's dark, damp. 'Bout 12 million ton of rock on top of ya. And you get ya a headache. Whew! Buddy, ya better have ya some Anacin." The camera shifts from the miner to a product close-up. The voice-over: "Anacin. More medicine than any regular-strength pain reliever." And the camera tightens again on the miner, who picks up the thread: "More medicine, that's good. But what's better is not having no more headache down in the hole."

Just as convincingly, a weather-beaten farmer—who admits farm work isn't hard, just never-ending—presents headaches, agricultural-style. "It's cry-a-tear and too bad. Yup. You better have some Anacin real handy." A black schoolteacher, the old-fashioned window panes reflecting in her spectacles, snarls about her 30 teenagers. And a waitress who slings "hash, beans, what-have-you at the Little American just over the line" remembers that just the other night when she was "jawin'" with one of the truckers—"they're good people"—one of them quick handed her an Anacin for her headache. A welder working 80 stories up sighs that "no more headache helps keep you steady on the steel." A Sissy Spacek-look-alike housewife complains about headaches that go with "the lowest pay and longest hours in America." And a cowboy, a football player, and a headmistress who suffers from arthritis testify that "more medicine" in Anacin means no headache for them.

These commercials are a radical departure from "what's on the air altogether and certainly from what's on in their category," says Peter Balint, management supervisor at the William Esty ad agency. "When, other than in a cosmetic commercial, have you seen a facial close-up for virtually the whole 30 seconds? And when do you see people fiddling with earrings, sweating, with their pores and moles showing? The only close-ups that are common are of the product."

Though the Anacin characters are in fact actors cast from theatrical agencies, you feel that they're real people playing themselves. "There they are, with all the blemishes, glitches, dirt, and poor grammar of authentic, colorful people," says William Waldron, an Esty account executive. And although the characters are speaking lines that are finely honed, you'd swear that they were from specific regions and were free-associating. The spots are cinéma-vérité, shocking because they're so lifelike, while so many other commercials that call themselves "slice of life" appear so contrived and unreal. None of the characters here are suffering from a headache now—just remembering their pain from a distance—so their speech isn't brittle or tortured. And the spots are produced relatively inexpensively. Because they use but a single character and limited props (wardrobe and makeup), they don't cost anywhere near the norm—currently around $80,000.

The Anacin spots have been compared to the Miller High Life–beer campaign. Both star honest, dedicated Americans who could have been plucked from the pages of Studs Terkel's *Working*. But Bill Tauriello, vice-president of marketing at Whitehall Laboratories, the division of American Home Products that makes Anacin, thinks "Miller is directed against blue-collars while Anacin aims across the lot." There are nine Anacin commercials shot, bu new ones are planned.

The ads have also been likened to the post–Brooke Shields Calvin Klein spots They're the ones in which Lauren or Shari or Antonia or Andie or Martha—their first names are momentarily frozen in the corner of the frame—sort through their minds to share a thought, sometimes oblique and disjointed, other times pungent and insightful, but never really related to the product. Martha rambles on about an impending date with a boy (she's invited four friends to sit between them at the movies). Shar declaims that what she's about to do is hard—then launches into a song with a wavering amateur's voice. Another vampishly reveals the trick she and he sister play on men at the Firefly Bar. A fourth discourses on winning and losing "I'm very into winning and I'm an incredibly sore loser," she confides. Another lets on that she's at her best during chaotic situations. Still another recites all the things she's learned from Mom including to be a lady. "And to my profound embarrassment, that's just wha I've become." These monologues are interrupted when the camera strays to a portion of the jeans while an unseen speaker almost religiously intones, "Calvin Klein jeans." Then it's back to Andie Shari, or Martha for a conclusion as random as the sermon.

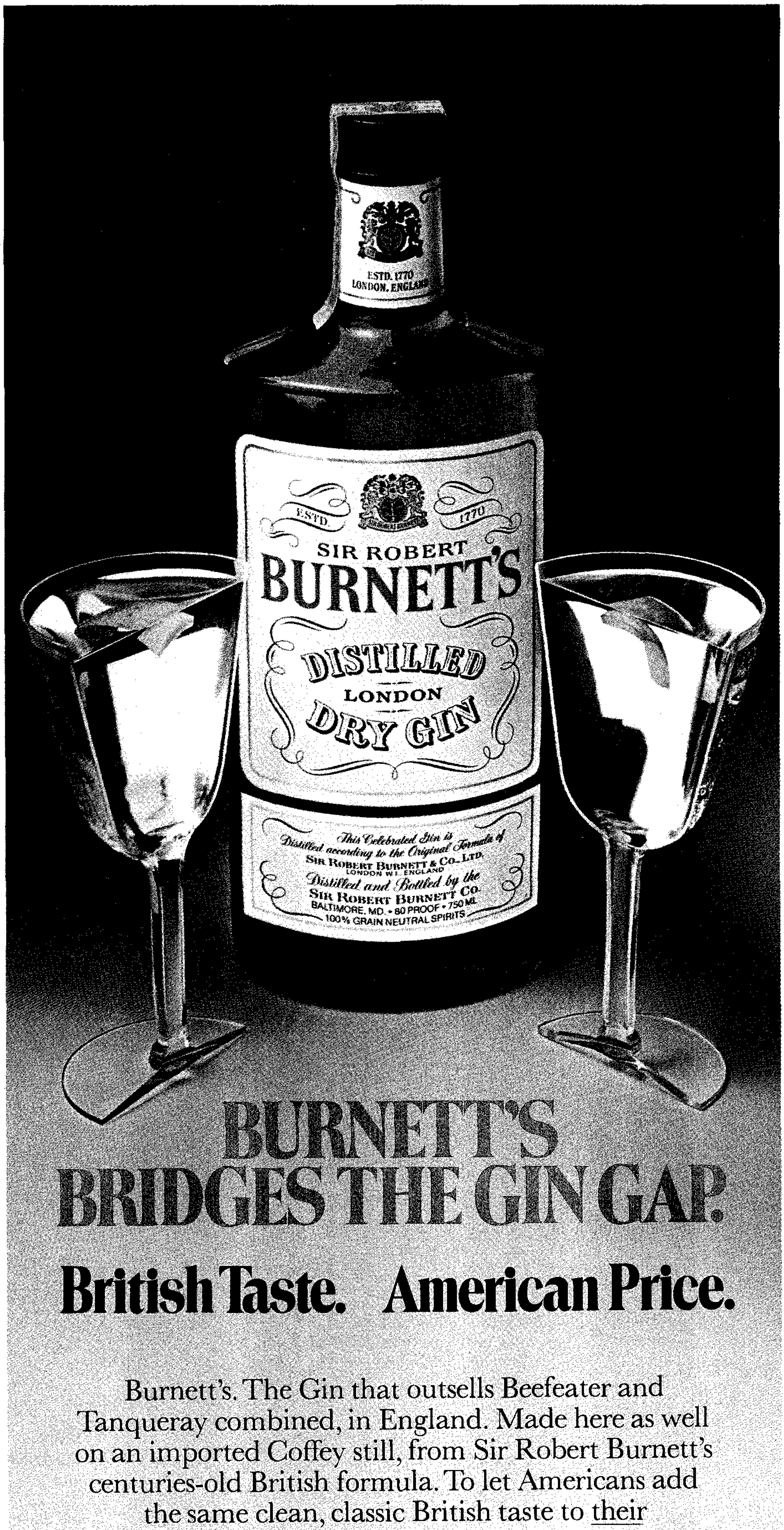
At first glance, the commercials look similar: Both center on one person who documentary-style, talks directly into the camera, which zooms in so that at times the screen can barely contain the face. But the Calvin Klein spots have no sales pitch. They merely set a tone. The

AMERICA'S *fastest-growing* SCIENCE MAGAZINE

DISCOVER's ad revenues: up 48%. DISCOVER's paid pages: up 31%. (First half 1983–PIB.) Nobody else even comes close. And no wonder. Our science is the science that touches people's lives.

DISCOVER

© Time Inc. 1983


ESTD. 1770
LONDON, ENGLAND
ESTD. 1770
SIR ROBERT BURNETT'S
DISTILLED LONDON DRY GIN
This Celebrated Gin is Distilled according to the Original Formula of Sir Robert Burnett & Co. Ltd. London W.1. England
Distilled and Bottled by the Sir Robert Burnett Co.
BALTIMORE, MD. • 80 PROOF • 750 ML
100% GRAIN NEUTRAL SPIRITS

BURNETT'S BRIDGES THE GIN GAP.

British Taste. American Price.

Burnett's. The Gin that outsells Beefeater and Tanqueray combined, in England. Made here as well on an imported Coffey still, from Sir Robert Burnett's centuries-old British formula. To let Americans add the same clean, classic British taste to their Gin drinks—at a less-than-British price.

PRODUCT OF U.S.A. • DISTILLED LONDON DRY GIN • 100% GRAIN NEUTRAL SPIRITS • THE SIR ROBERT BURNETT CO., BALTIMORE, MD. • 80 PROOF.

Anacin spots, on the other hand, deliver a real pitch, a powerful, memorable claim—"more medicine."

They do it without the fancy graphics and charts that seem ubiquitous in the painkiller world, where comparative advertising and testimonials are standard fare. Current Extra-Strength Tylenol spots show a person in pain, a welter of statistics to prove Tylenol's painkilling claims, and, of course, "later" personal testimony to how Tylenol works. Bufferin's camera records Moving Day. Inevitably, the missus's nerves are frayed. Luckily, the friend who drops in has Bufferin in her purse. Later, when the movers unpack, the missus is breathing easy. Maximum Bayer takes the high-tech Hollywood route. The camera focuses on the product package, its letters radiating with special effects. The camera angle shifts, and the package has become a glowing "carpet" over which a cross section of Americans walk and wheel while testifying to the pain reliever's prowess. The latest Excedrin ads feature spokesman Frank Converse holding the product to the side of his face, which appears contorted by dental work. Datril commercials use the same testimonial style, with sufferers holding up the product and attesting to its curative powers.

Arthritics use more of these remedies than headache sufferers, but almost everyone uses one of the products at one time or another, which is why together they rang up $1.3 billion in sales last year. While the population isn't growing much, the category seems to be. "New products [of which there are many] and new advertising [ditto] actually expand sales," says Whitehall's Tauriello. "And there's a trend to self-medicate. In many ways, these drugs have replaced the family doctor."

The chief substitute is 23-year-old Tylenol, whose customers tend to be upscale. The buyers of 54-year-old Anacin cover a much wider spectrum, including lower-income and older people. Tylenol—indeed, the whole non-aspirin, or acetaminophen, part of the business—is growing; it now accounts for 35 percent of the analgesic category. Anacin is the leading aspirin-based product, followed by Bayer, Bufferin, and Excedrin.

Before the new campaign, Anacin had run the same kind of clichéd, eminently forgettable advertising so common to the category. An interviewer asked a woman (both sexes suffer similarly, but women buy more remedies) whether she preferred Tylenol, Bayer, Bufferin, or Anacin, the first three with 650 milligrams of pain relief, and Anacin—surprise—with an "unbeatable" 800 milligrams. Then, last year, Anacin used spokeswoman Patricia Neal, delivering a "fight pain and win" punch line. In one spot, a stewardess drops a pillow on passenger Neal, who whips out her Anacin to comfort the peckish attendant. In another, she counsels a friend over coffee about the virtues of Anacin. And in a third, she comes to the aid of a young housewife plagued by a migraine as she pays household bills.

Whitehall and its agency suspected that the new hyper-real Anacin ads would stir things up—they'd tested them in focus groups and through telephone surveys before broadcast. They found that while people can't remember most headache-remedy ads they see—this category, along with shaving creams, household cleaners, and other over-the-counter remedies, never scores in recall tests the way beer, travel, and auto commercials do—they remember the Anacin spots. "Many mistook them for part of the program," Balint recalls.

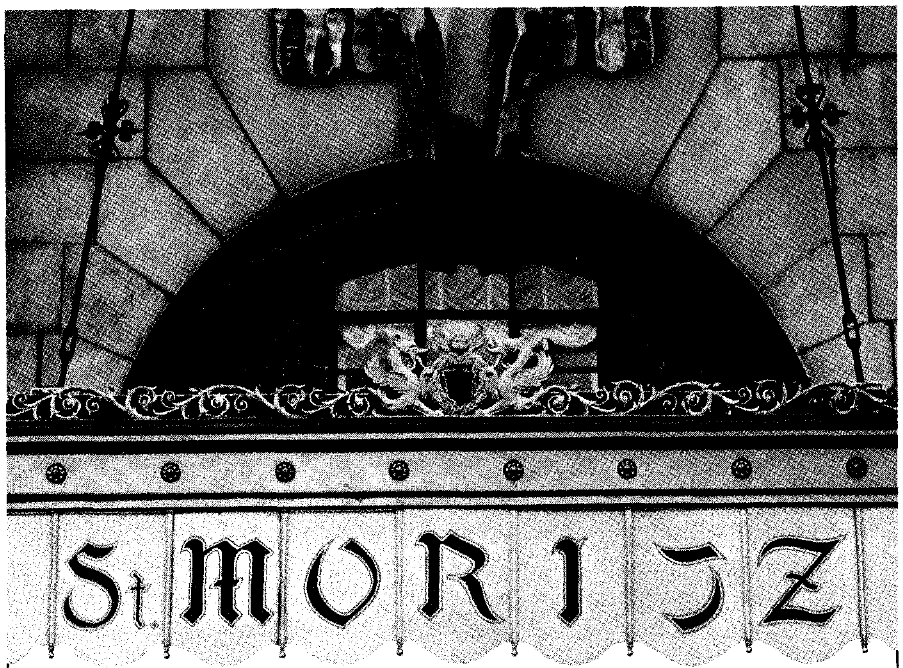
It's too early to check the advertising's impact on sales—the ads began in August, and the first tracking report won't be ready until November—but its influence is already being felt on and off Madison Avenue. "We've received a lot of letters," says Balint. Not all are complimentary: Some people are offended by the portrayal of the miner as dirty.

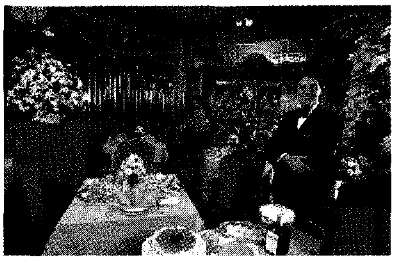
"Other advertisers are watching us closely," says Tauriello. "Once they see we're getting results, regardless of product category, you're going to see a spate of real Americans talking to real Americans in their living rooms."

Regrettably true, says Bruce Nelson, a creative director in the New York office of the McCann-Erickson ad agency. "Ad-makers will fall in love with this form—which, incidentally, is pure theater—the way they fell in love with the Chanel share-the-fantasy New Wave look and the Federal Express school of Exaggerated Anxiety. Those have been copied ad nauseam, and never as well as the original."

A rediscovery of reality advertising can only benefit the industry, says Amil Gargano, president and creative director of Ally & Gargano, the agency for Federal Express. "So much advertising is fantasy and illusion that when you come upon an ad that's real it stands out starkly and credibly by comparison. Realism is advertising's greatest strength."

Adds Jerry J. Siano, creative director of N. W. Ayer, "The spots are good, not because of their stylized graphics, but because they dig a little deeper into the feelings of a person, using a one-on-one conversation that makes human contact." That's Ayer's advertising theme, expressed in such campaigns as "A diamond is forever" and "Reach out and touch someone." "This isn't a fad like New Wave," Siano says. "It's just good advertising that fits in with today's attitudes. People don't want a lot of baloney in their commercials. They want it straight." ▬





If you haven't seen our multi-million dollar renovation, you haven't seen the St. Moritz.

Guests of the St. Moritz have always been taken with our dedication to superior service and elegant decor. And now they're also taken to their rooms (rooms with all new windows) by four new super-speed elevators. Our multi-million dollar renovation carefully blends the traditions of a fine European hotel with the pace of a modern day mecca.

You can linger over an aperitif in our recently remodeled Cafe de la Paix or snack on old world confections at world famous Rumpelmayer's. There's our popular piano bar for late night interludes. And sumptuous buffets catering to the business luncheon. The rates are surprisingly affordable for the best of both worlds.

And it's no wonder. Who oversees this hotel overlooking Central Park?

Leona Helmsley, who else?

St. Moritz on the Park
A HELMSLEY HOTEL

50 Central Park South, New York, NY 10019
For reservations, call toll-free **800/221-4982**
In New York, 212/888-1624. Telex: 640-543. Or call your travel agent.

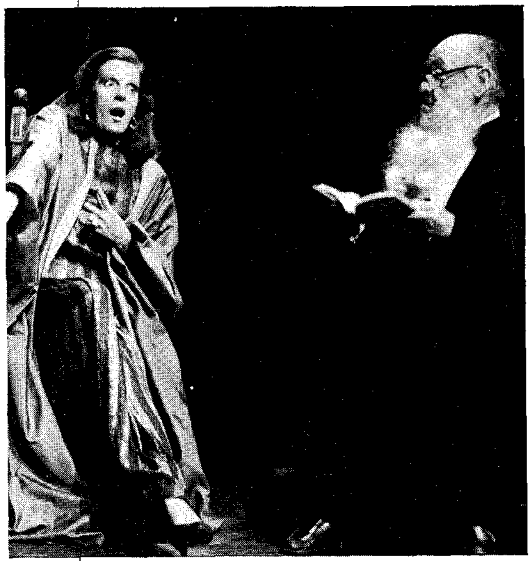
IN AND AROUND TOWN

By Ruth Gilbert

October 17 through 26

S	M	T	W	T	F	S
	17	18	19	20	21	22
23	24	25	26			

David (*Scanners*) Cronenberg will add another horror film to his *oeuvre* when *The Dead Zone* opens at Loews theaters around town on October 21. Based on Stephen King's best-seller, it stars Christopher Walken and Brooke Adams. And October 21 through 27 Carnegie Hall Cinema will be showing recent films from Czechoslovakia.



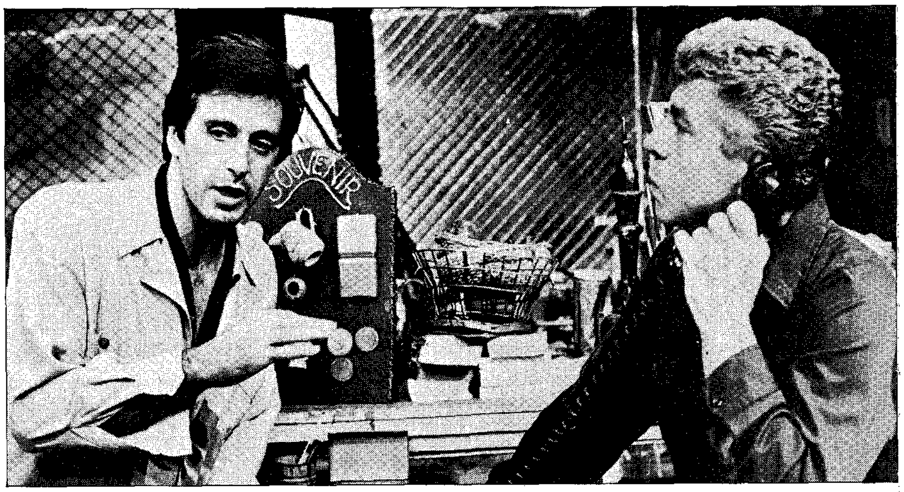
Wry Woolf

Virginia Woolf wrote only one play, a burlesque called *Freshwater*, which was shown only to her friends and family. Now it will be done, in French, at the New York University Theater October 20 and 21, and the stars will include Eugène Ionesco (above right) and other French literary lights.

Photographs: left, Brigitte Enguerand; center, Roy Blakey.

Where the Buffalo Roam

After its successful Off Broadway stint, David Mamet's award-winning *American Buffalo* is ready for the big time and on October 20 starts previews at the Booth Theater. Here, Al Pacino, as head of the gang of bumbling crooks, relates an inept, illegal plan to J. J. Johnston.



Maxim of Rag

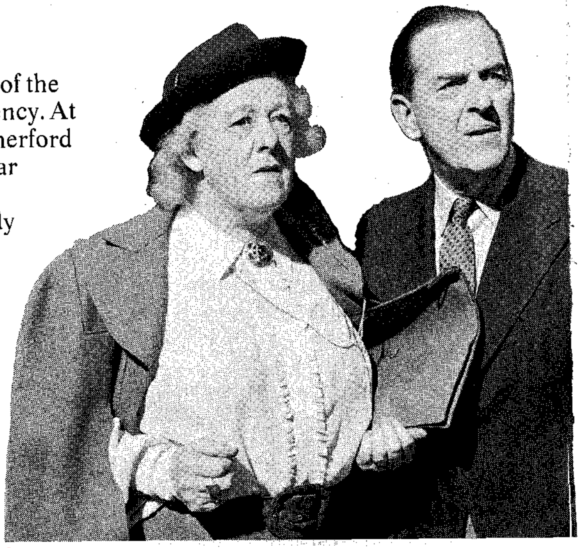
Max Morath (right), the king of ragtime, has a new show—a tribute to all kinds of American popular music. He's backed by Jim McElwaine, Don Haviland, Wayne Wright, and Chuck Spies, and they'll all be at Michael's Pub October 18 through November 12.

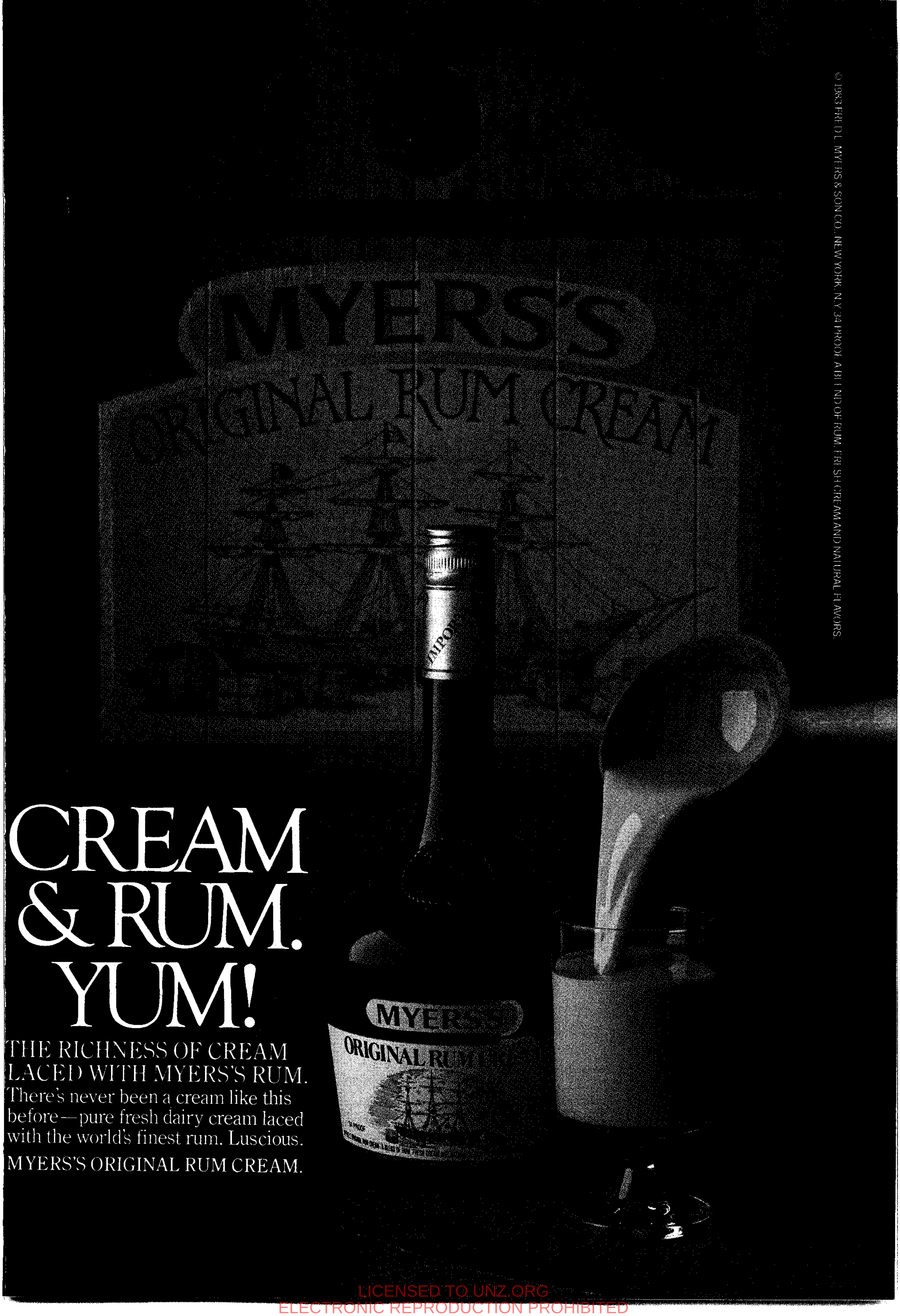
Jazz Blossoms in the Fall

Jazz singer-pianist *extraordinaire* Blossom Dearie (left) has returned to the Ballroom to delight her large following of jazz aficionados Wednesday through Saturday at 6:30 P.M.

Playing the Dames

"Knights & Dames" is the title of the series now running at the Regency. At right are Dame Margaret Rutherford as an addlepated history scholar and Stanley Holloway as a shopkeeper in the 1948 comedy *Passport to Pimlico*, playing October 18 and 19. You'll see Dame Gracie Fields in *Molly and Me* on the same bill.




MYERS'S
ORIGINAL RUM CREAM
MYERS'S
ORIGINAL RUM CREAM

CREAM
& RUM.
YUM!

THE RICHNESS OF CREAM
LACED WITH MYERS'S RUM.
There's never been a cream like this before—pure fresh dairy cream laced with the world's finest rum. Luscious.

MYERS'S ORIGINAL RUM CREAM.

© 1983 FRED L. MYERS & SON CO., NEW YORK, N.Y. 34 PROOF. A BLEND OF RUM, FRESH CREAM AND NATURAL FLAVORS.

New York

Jesse Jackson's New Math

By Michael Kramer

How the black vote in '84 could be decisive.

Jackson: "Well, how far is it, anyway?"

A voice: "About a mile."

Jackson pauses for effect. He looks at his audience, looks at his watch, looks at an aide, looks at his watch again, and finally says, "Well, y'all wanna go down there with me?"

The audience: "Yeeeeeeeah."

Jackson: "Then let's do it."

The audience: "Yeeeeeeeah."

The Jackson in question is Jesse Jackson, the Reverend Jesse Jackson, to be precise. At 42, Jackson is the pre-eminent black leader in the United States, the unelected and unappointed but generally undisputed heir to the legacy of Martin Luther King Jr. He may also soon be a candidate for the Democratic presidential nomination. At the very least, he is already transforming the politics of 1984 by his crusade to register new voters—mostly blacks, but whites too.

The black vote has always been *potentially* significant. The problem, though, has been turnout. Blacks lag well behind whites when it comes to voting, and whites don't vote much in the first place. But the potential is so great that a substantial black turnout in 1984 could decide the election. Which is the premise behind Jackson's effort. A close analysis of the 1980 returns tells the tale: Seven southern states were carried so narrowly by Ronald Reagan that a modest increase in black participation could shift those states to the Democratic column. And in 1984, those states will account for 67 electoral votes, or almost a quarter of the number needed to win the White House. The tables on page 38 illustrate the potential—and also reveal a flip side: If Jackson chooses to leave the Democratic party and run instead as an independent candidate, he could ensure a Republican victory. He says he has "no desire" to bolt, but he has yet to say "No" definitively.

On this particular day, more than a year before the next election, Jesse Jackson is at the University of New Hampshire, in Durham (in a state that just happens to have the first primary, next March). He has just spoken for twenty minutes, without notes, to a captivated crowd of about 1,500. In a few moments, he will lead students on that mile-long march to the Durham town clerk's office to register to vote. Jackson had spent the three previous days in New York City touring black churches and community centers. The only white faces belonged to reporters and cops. In Durham, and among the 300 who will soon march with him, Jackson is the minority—by a long shot.

When he wants to, which is often, Jackson can spin genuine black-gospel shtick. At this, he has no peer. His device can be called responsive screaming:

"I am," yells Jackson.

"*I am,*" responds the audience.

"Somebody."

"*Somebody.*"

"Respect me."

"*Respect me.*"

"Protect me."

"*Protect me.*"

"I am."

"*I am.*"

"Somebody."

"*Somebody.*"

"I can be."

"*I can be.*"

"Whatever I want to be."

"*Whatever I want to be.*"

"I am."

"*I am.*"

"Somebody."

"*Somebody.*"

"If I can conceive it, if I believe it can achieve it. Up with hope. Down wi dope. I am."

"*I am.*"

"Somebody."

"*Somebody.*"

This kind of thing isn't going to wa at the University of New Hampshire, a Jackson knows it. On the way to Durha from Boston, he said, "I always study audience, and I'm always aware that it studying me. I have to develop an i tellectual and spiritual communion. I called a rapport."

At Durham, Jackson is conservative turned out: blue blazer, gray slac black boots, blue striped shirt with white collar, rep tie. This is not j Jackson's New Hampshire uniform. I his everywhere uniform. Jesse Jackson preaching for votes. A serious ca didate—and Jackson is always serio even if he isn't a candidate—leaves jeans in the closet and crops his Afr

At the start in Durham, Jackson is fl Three days of "I am somebody" doesn leave much space for cooler rhetor But he overcomes. Within a few minut he settles into a smooth cadence, a

ery trace of jive is neatly excised. As builds, Jackson delivers one of e best speeches anyone is like- to hear from a candidate is year. The words aren't re- arkable. The delivery Howard Baker, the ajority leader of the nited States Senate, a dent of rhetoric who s heard Jackson and o heard King, says ere's no comparison: ckson is better. Baker is ht. And the United States is cky. Jackson could as easily talking about burning as vot- g. Here's a bit of Jackson in rham—although it is impossible convey in print the electrifying sponse he can achieve with a ramble old-fashioned liberalism:

"What I'm trying to do is to establish oalition of the rejected. . . . When the goes off at night, you see the Statue of berty, not the bomb at Hiroshima. . . . some sense, you judge a nation by w it treats its children in the dawn of , its poor in the pit of life, its old in the nset of life. . . . In 1960, most blacks re living an apartheid existence the United States. Some peo- e lost their lives to ange that. . . . Now look at students o are laid-back, stic, and unin- lved. Twenty ars ago, to vote, st to vote, was a am. . . . Now the ne forces that tried to ep us from voting seek deny the impact of our te. . . . Now we have to dream ain. . . . And it's right to dream, to am of a nation without malnutrition a country that produces more than y country has produced in history. . . . mebody must dream about mothers t putting their babies to bed supper- s. . . . Someone must dream. . . . And neone must realize that dream. . . . w we can vote, because others amed. . . . That means we don't have dream of bloody revolution. . . . We vote. We can vote because others amed and were jailed and died. . . . If want more money for education, n vote. If 11 million college students rcise their right to vote, they can get that money. . . . Kennedy and Nixon and Carter *combined* won by less than the number of eligible high-school students. . . . So this generation must fight. . . . Somewhere along the way, we've lost our way. . . . Our generation must pay its dues. . . . Somewhere along the way, we've lost our way. . . . Now, please, if you are not registered to vote, please stand up."

This is Jackson's favorite act. In New York, when only a few stood at first, they played right into Jackson's hand. He would simply smile and say, "Now, I think there are a whole lot of liars here today." And more would stand.

In New Hampshire, little prompting is needed, but Jackson can't resist. He lists the names of those who died on the freedom rides: "They died to do what you can do just by showing up."

When the students are on their feet, Jackson wonders aloud why the town of Durham hasn't sent registrars to the campus to sign them up. "They're Republicans," comes the answer. "Uh-huh," comes the echo.

"Then let's do it," says Jackson.

When Jackson's crowd reaches the town hall, the clerk informs the reverend that the students must have a birth certificate to prove their age and citizenship. To an aide, Jackson whispers, "Bullshit." To the clerk, Jackson is the soul of politeness. He quotes, verbatim, passages from the 1965 Voting Rights Act.

"Registrars have an affirmative obligation to aggressively seek out potential voters," he says. "You really should go up to the school and register them. And let's just check into this birth-certificate thing."

By now, the whole Durham police force is on hand, including a SWAT man, and one feels the entire "Live Free or Die" state is mobilizing to put down a rebellion by, of all people, would-be voters.

Jackson calmly instructs an aide to telephone the New Hampshire secretary of state. Well, says the secretary of state, it is true that towns have the discretion to determine which proofs of age and citizenship to accept, but it's also true

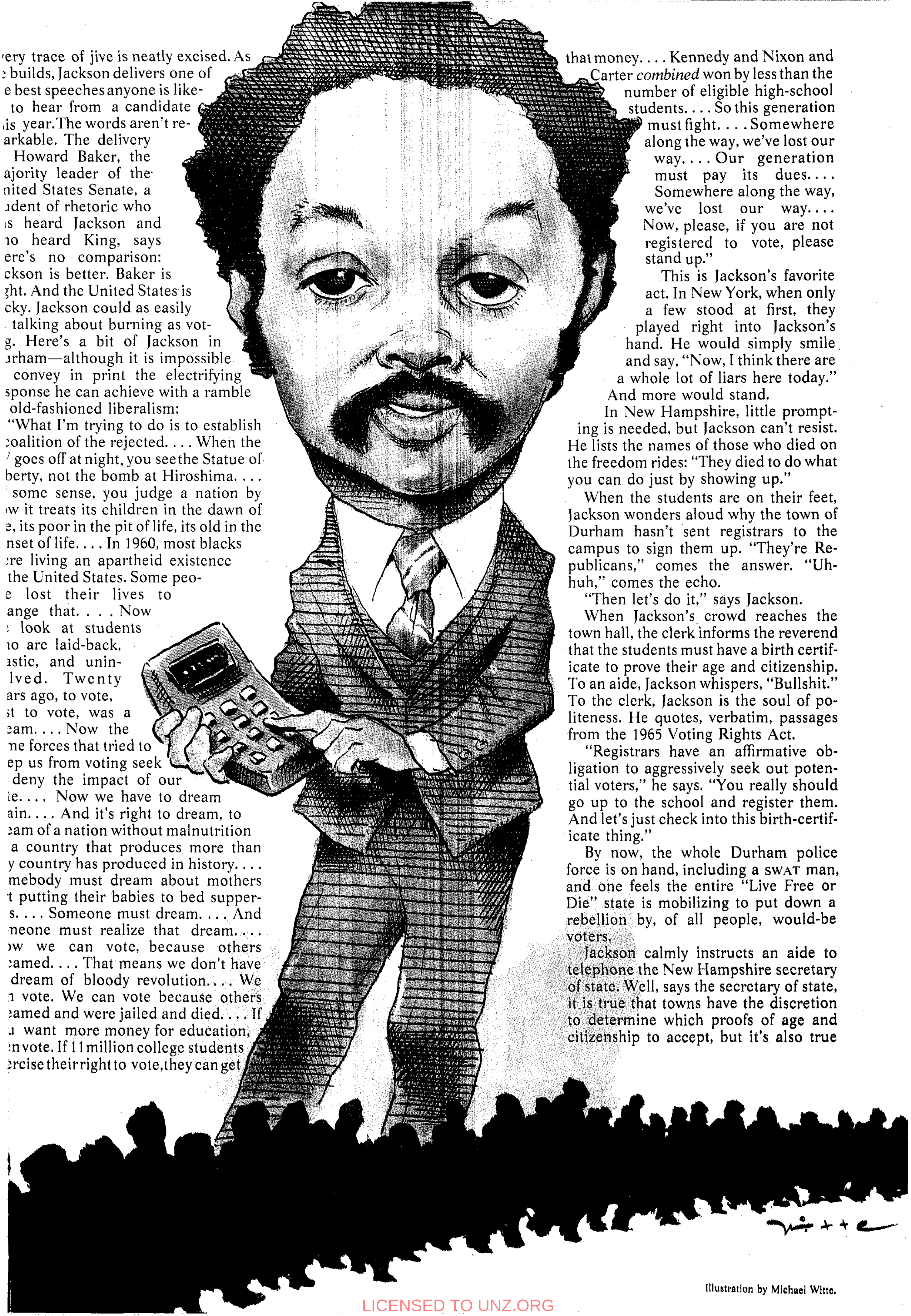


Illustration by Michael Witte.

The New Black Power

These tables project the impact on the 1984 election of an increase in black participation. Table I looks at those states in which the number of unregistered blacks of voting age exceeds Ronald Reagan's 1980 pluralities. Two basic assumptions, described in greater detail on the next page, are involved in the "Estimated Additional Black Vote in 1984." First, blacks will vote Democratic at the rate of 93 percent. Second, the net increase in black turnout will be five points. As a result, the Democrats could pick up at least 67 additional electoral votes in 1984. The seven states that could tip to the Democrats are highlighted in red in Table I.

Table II lists states in which enough information exists to project the impact of an independent black candidate on the 1984 general election. The assumption here is that such a candidate would win 25 percent of the black vote—enough to ensure Ronald Reagan's re-election.

TABLE I:

STATE (ELECTORAL VOTES)	BLACKS 18 AND OVER IN 1982 (% OF STATE'S POPULATION)	1980 BLACK TURNOUT— % OF VOTING-AGE POPULATION	NUMBER OF UNREGISTERED BLACK VOTERS	1980 REAGAN PLURALITY	ESTIMATED ADDITIONAL BLACK VOTE IN 1984
Alabama (9)	643,948 (24.6)	48.9	272,390	17,462	29,944
Arkansas (6)	232,650 (14.7)	50.8	85,383	5,123	10,818
Kentucky (9)	175,540 (6.4)	45.3	61,615	17,857	8,163
Louisiana (10)	812,630 (25.8)	60.1	240,397	84,400	37,787
Massachusetts (13)	149,369 (4.1)	38.4	63,781	2,421	6,946
Mississippi (7)	540,950 (30.4)	59.5	126,022	11,808	25,154
New York (36)	1,630,972 (12.9)	40.4	893,773	165,459	75,840
North Carolina (13)	896,651 (19.8)	38.8	505,711	39,383	41,694
South Carolina (8)	625,443 (32.0)	51.3	292,082	11,456	29,083
Tennessee (11)	479,250 (15.6)	56.9	157,673	4,710	22,285
Virginia (12)	713,650 (17.6)	42.9	315,631	237,435	33,185

TABLE II:

STATE (ELECTORAL VOTES)	BLACKS 18 AND OVER IN 1982 (% OF STATE'S POPULATION)	1980 PRESIDENTIAL PLURALITY (AND PARTY)	ESTIMATED VOTE FOR INDEPENDENT BLACK CANDIDATE IN THE 1984 GENERAL ELECTION
Alabama (9)	643,948 (24.6)	17,462 (R)	86,772
Arkansas (6)	232,650 (14.7)	5,123 (R)	32,454
California (47)	1,297,667 (6.6)	1,441,183 (R)	190,433
Connecticut (8)	142,680 (4.5)	135,478 (R)	27,509
D.C. (3)	320,446 (70.2)	106,918 (D)	38,454
Florida (21)	923,097 (13.9)	734,394 (R)	127,618
Georgia (12)	981,720 (25.0)	236,565 (D)	119,524
Illinois (24)	1,076,634 (12.3)	376,681 (R)	187,065
Indiana (12)	265,472 (6.2)	411,459 (R)	41,414
Kansas (7)	84,432 (3.9)	240,662 (R)	6,945
Kentucky (9)	175,540 (6.4)	17,857 (R)	22,074
Louisiana (10)	812,630 (25.8)	84,400 (R)	132,256
Maryland (10)	663,520 (20.6)	45,555 (R)	90,902
Massachusetts (13)	149,369 (4.1)	2,421 (R)	16,207
Michigan (20)	766,818 (11.8)	253,393 (R)	123,458
Mississippi (7)	540,950 (30.4)	11,808 (R)	87,228
Missouri (11)	338,520 (9.9)	142,999 (R)	61,187
New Jersey (16)	609,840 (10.4)	399,193 (R)	68,912
New York (36)	1,630,972 (12.9)	165,459 (R)	185,115
North Carolina (13)	896,651 (19.8)	39,383 (R)	98,183
Ohio (23)	716,956 (9.0)	454,131 (R)	120,628
Oklahoma (8)	137,940 (4.2)	293,544 (R)	17,070
Pennsylvania (25)	719,523 (9.0)	324,332 (R)	109,907
South Carolina (8)	625,443 (32.0)	11,456 (R)	80,031
Tennessee (11)	479,250 (15.6)	4,710 (R)	74,164
Texas (29)	1,198,023 (10.5)	629,558 (R)	136,874
Virginia (12)	713,650 (17.6)	237,435 (R)	85,460
Washington (10)	75,696 (2.5)	215,051 (R)	12,698
Wisconsin (11)	110,848 (3.4)	107,261 (R)	20,341

Sources: U.S. Census Bureau; Joint Center for Political Studies.

“. . . ‘I enjoy my role,’ he says. ‘I was born to lead’. . .”

that every other town in the state makes do with driver's licenses.

“You can, too, can't you?” says Jackson.

“Guess so,” says the clerk.

I FIRST SAW JESSE JACKSON IN 1972 during his jeans-and-Afro days. He was in Gary, Indiana, at the National Black Political Convention, and back then he was preaching separatism: “We must form a black political party,” he said. Without it, “we are doomed to remain in the hip pocket of the Democratic party and the rumble seat of the Republican party. . . . I do not trust white Republicans or white Democrats. I want a black party.”

To say that Jackson had a chip on his shoulder would be putting it mildly. It was more like a continent. This was the Jesse who had turned down a pitching contract with the Chicago White Sox because, he said, the bonus was less than those being offered to the “white boys I was striking out.” This was the Jackson who said he supported the Black Panthers because they were a “logical result of the white man's brutalization of blacks”—a brutalization he felt firsthand. “When I was a little kid [in Greenville, South Carolina],” says Jackson, “we'd run and hide under the house at the sight of a police car. In time, they would kill a few of the guys I grew up with, and it was always in the ‘line of duty.’ We weren't even allowed to [watch] while they were changing clothes on the white store dummies.”

“I've learned a lot since then,” says Jackson, who won't elaborate. Today, “I enjoy my role. I was born to lead.”

Jackson wears his arrogance as easily as his blazer—which is only one of the reasons so many other black leaders detest him. Andy Young, the mayor of Atlanta, and Coretta Scott King, to name just two, openly oppose a Jackson presidential candidacy. They believe that blacks should work within the Democratic party to select the best nominee and that a black candidate, who has no hope of winning the nomination, will only siphon votes from the more liberal white Democrats.

But the opposition to Jackson runs deeper—and it is not simply that Jackson has never been elected to anything or that a Department of Education audit has blasted the way his Operation PUSH spent federal money. The strongest antagonism is personal, and it involves the assassination of Martin Luther King Jr., in Memphis on April 4, 1968.

By now the myth is ingrained. Four days after King was shot, the Chicago *Daily Defender* reported, “Jackson . . . said he rushed to Dr. King's side immediately, but got no response when he asked ‘Doc, can you hear me?’ ” To *Playboy*, Jackson said, simply, “As you know, I was with Dr. King when the assassin's bullet was fired.”

None of it is true. Here are two comments from real eyewitnesses: “The only person who cradled Dr. King was [Ralph] Abernathy,” says Hosea Williams, who was then the director of King's voter-registration project. “I came out to hear what was being said. I heard Jesse say, ‘Yes, I was the last man in the world King spoke to.’ I knew Jesse was lying. It's a helluva thing to capitalize on a man's death, especially one you professed to love.” And here is Abernathy, King's designated successor and Jackson's boss at the time: “I am sure Reverend Jackson would not say to *me* that he . . . even came near Dr. King after Doc was shot.”

When asked today, Jackson turns his lie to metaphor, and biblical metaphor at that: “Peter was with Jesus physically,” says Jackson, “but Paul interpreted Jesus better than Peter did. Peter and them got jealous of Paul and tried to ax him out based on longevity.”

Despite his break with King's closest aides, Jackson *is* something of a Paul. No other black leader since King has captured the imagination of his people, and especially the young. And no other black has had the guts and the brass to declare himself “born to lead” and then to do it. What's left for Jackson (besides the White House, which even he views as unattainable) is legitimacy. He will never regain the trust of King's most devout followers, but he can go a long way by identifying himself with an active black political consciousness. There simply isn't a less objectionable goal in American politics than turning out the vote—unless you happen to be an elitist in the Hamiltonian mold.

MOST PEOPLE CONCERNED with the black vote's potential exaggerate it. They look at the number of unregistered black voters and compare it with President Reagan's 1980 pluralities. Viewed this way, the numbers are staggering. But even if *all* blacks actually do register (which won't happen), far fewer will actually vote. So the effect of a black registration drive will always be less dramatic than a simple glance at the registration and plurality statistics suggests.

Predicting how many blacks Jackson's effort will *really* register and how many of those new registrants will actually turn out is risky at best. Table I, on the opposite page, tries to estimate such figures. The evidence shows that even with modest assumptions Jackson could make a great difference for the Democrats in 1984.

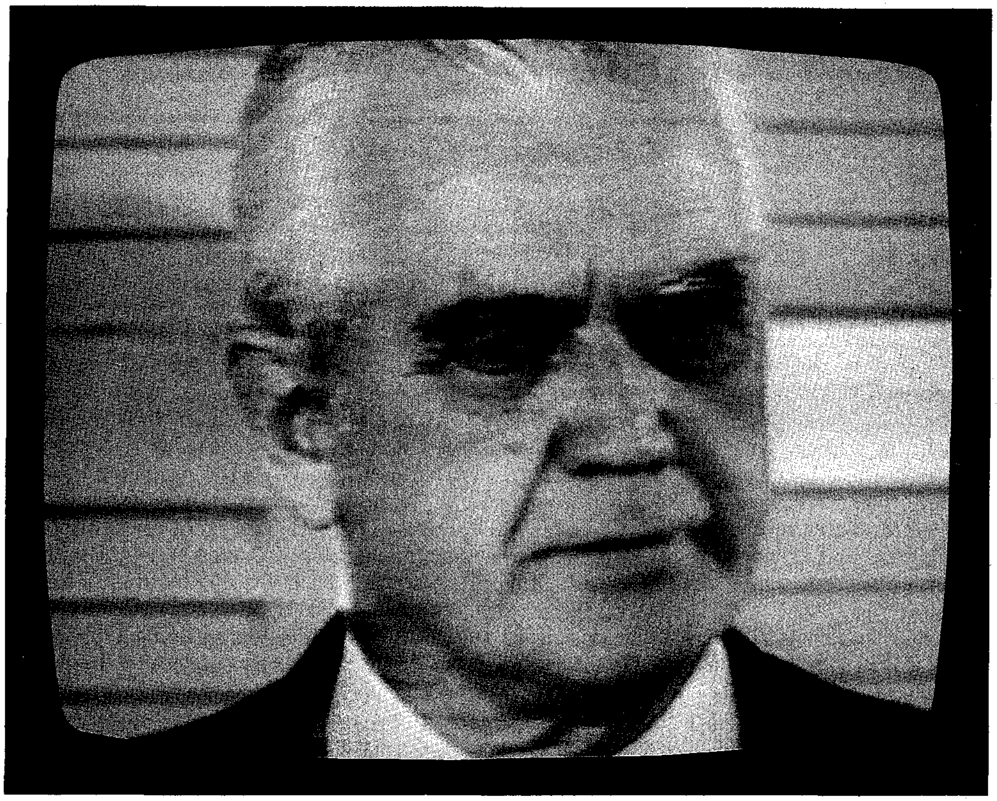
Two assumptions form the basis for Table I. First, that 93 percent of black voters will choose the Democratic candidate over President Reagan—a large margin, but one that actually represents only a small rise over traditional black support for the Democratic party. And second, that the black turnout will increase by five points across the board. Five points may not seem like a lot, but it is. For example, in New York, 40.4 percent of voting-age blacks actually made it to the polls in 1980. Now, assume that figure increases by five points, to 45.4, in 1984. That five-point rise, *expressed as a percentage,* is 12.4 percent, a substantial improvement.

The five-point estimate was developed in consultation with Douglas Schoen, the polling expert, whose firm, Penn & Schoen Associates, was the first to consider the impact of a Jackson race, in an early edition of the bi-monthly *Garth Analysis.* “The net result of a five-point rise,” says Schoen, “is that Jackson could be responsible for 67 electoral votes in seven southern states—a significant accomplishment. And if the 1984 election is closer than 1980, Table I could actually *underestimate* the impact of an increase in black participation. For example, in New York, if the white vote splits more evenly and Reagan's 1980 plurality therefore diminishes, then blacks could make the difference and provide the Democrats with New York's 36 electoral votes.”

If Jackson works as an active ally of the Democrats, he could turn the election for them in 1984. It is equally clear that if he runs as an independent candidate he could hand the election to Ronald Reagan.

Table II assumes Jackson will run in the general election on a third line. It assumes such a race would capture 25 percent of the black vote. Twenty-five percent may seem small, but the polling data show that blacks already doubt the viability of a Jackson candidacy. Since they know he can't be elected president, only 31 percent of black voters would choose him among entrants in the Democratic primaries. If he abandons the Democratic party and runs instead as an independent, he could do even worse. Table II simply provides an indication of why Ronald Reagan would give his right arm to have Jackson on a third line.

Whatever Jackson decides to do—and he now promises a decision by the end of this month—he will surely continue his voter-registration drive. And because of that, all Americans should be pleased—or at least all Democrats. ■



Striking back: *The CBS show had "everything but the truth," Westmoreland told reporters.*

The Battle of Black Rock

By Jonathan Z. Larsen

General Westmoreland's Guerrilla War With CBS

On the morning of January 21, 1982, as was his custom, William Westmoreland, 67, retired army chief of staff, took his bowl of cereal with sliced banana into the den of his Charleston, South Carolina, home and parked himself in front of the television set. There, on the screen, CBS's Diane Sawyer was promoting an upcoming documentary on a subject that sounded familiar. "It is an axiom of war that, above all, one must know the enemy," said Sawyer. "On Saturday night, the CBS News broadcast *CBS Reports* will show that the American government in Washington was deceived about the enemy in Vietnam.... The broadcast is called *The Uncounted Enemy: A Vietnam Deception,* reported by Mike Wallace and producer-reporter George Crile, who found at the heart of the deception not the hand of the enemy but the American military command."

A few seconds later, Westmoreland was confronting his own image on the screen, admitting that he had blocked a report on enemy-strength figures "because the people in Washington were not sophisticated enough to understand and evaluate this thing, and neither was the media."

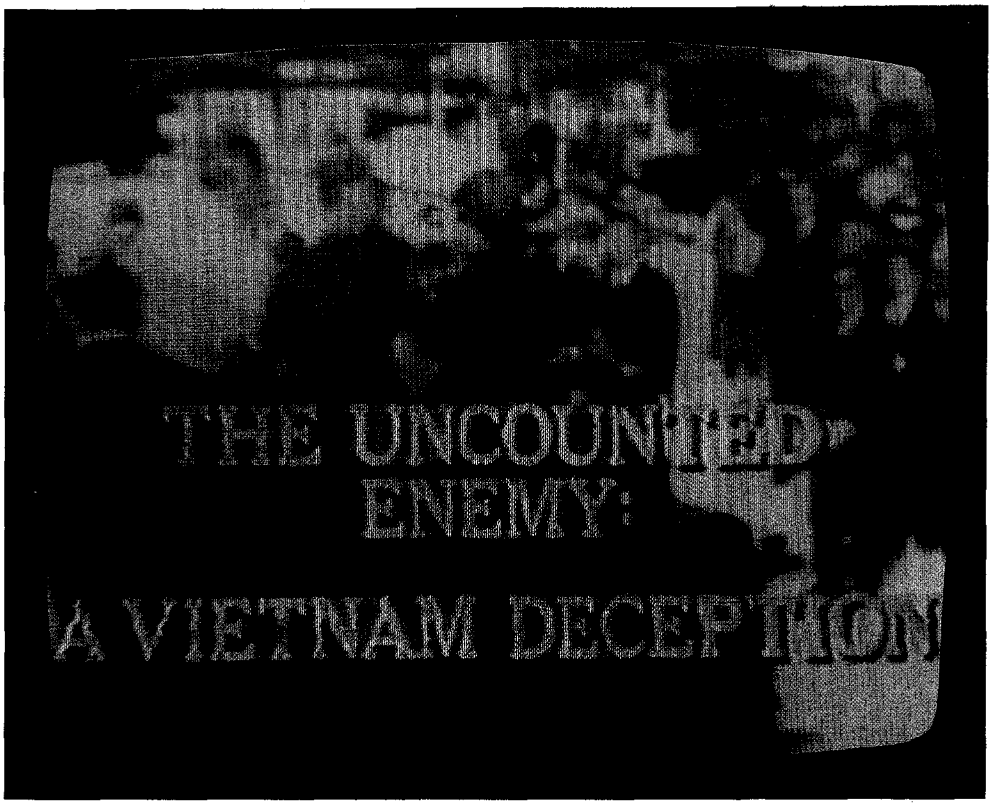
By the time the short promo was over, Westmoreland was shaken. He needed someone to talk to, and his wife was not yet back from her exercise class. Westmoreland picked up the telephone and dialed Dave Henderson, a Washington, D.C., lobbyist and P.R. man with whom he was supposed to go goose shooting on Sunday. As Henderson now recalls the conversation, "the general called me that morning, very upset, and said something to the effect that 'they are going to try to make me look like a criminal, and I don't know what to do about it.' "

Henderson suggested holding a press conference as soon as possible after the program. Westmoreland, without a staff or even a full-time secretary, demurred. "Well, I don't have the capability of doing that," he told Henderson.

"Well, I do, and I will, *pro bono,*" said Henderson.

Within hours, Westmoreland was on the telephone, appealing to those who might help him rebut the CBS charges. The Battle of Black Rock—for so the network's Manhattan headquarters are called—had begun. Over the next several months, the general would display a cunning for guerrilla warfare that his critics never expected. Though every legal precedent suggested that Westmoreland, as a public figure involved in a matter of intense public controversy, is virtually impossible to libel, he would eventually place the world's largest network squarely on the defensive by bringing suit—a suit that could make more history than the various set-piece battles of the war. For now, however,

Photograph by Roberto Brosan.



Documentary evidence: *William F. Buckley called the program "extraordinary."*

Westmoreland had only his anger, and the telephone.

The following morning, several major dailies carried a full-page advertisement for the network documentary, headlined CONSPIRACY. The accompanying picture showed eight men around a table, presumably plotting. "Who lied to us? Why did they do it? . . . And what were the tragic consequences of their deception?" the copy asked breathlessly. Henry Eichel, of the Charlotte *Observer,* reached Westmoreland at his home and found him angry and bitter. "This is the first time in my life my character has ever been impugned," the general told Eichel. "It was an unpopular war, and the country was divided. . . . And because of my involvement, which I didn't ask for . . . I've had abuse thrown at me. But I haven't flinched, and I haven't cried or complained. Somebody, I guess, has to take it, and I have. And I'm apparently still taking it."

William Childs Westmoreland had been destined to "take it." Not abuse, of course, but certainly responsibility, and the attention that comes with it. At West Point, he had been rated by both his teachers and fellow corpsmen as the best fitted for command, and he soon proved them right: as an infantry officer in World War II, a paratroop leader in Korea, at 42 the youngest major general in the army, the superintendent of West Point at 46. And, of course, he earned the trimmings: Distinguished Service Medal, Bronze Star, Legion of Merit, Air Medal, all liberally garnished with oak-leaf clusters.

When he reached Vietnam in early 1964, the press could hardly get enough of him. He seemed too good to be true—a cartoon general for the world's first video war. The thick, triple-canopy eyebrows over the dark glowering eyes, the wide jaw and jutting chin, the ramrod posture—it all made for excellent newsmagazine-cover material. When *Time* chose Westmoreland as Man of the Year, in 1966—its second of three Westmoreland covers—its prose reeled out of control. "He was," *Time* declared, "the sinewy personification of the American fighting man in 1965 who, through the monsoon mud of nameless hamlets, amidst the swirling sand of seagirt enclaves, atop the jungled mountains of the Annamese Cordillera, served as the instrument of U.S. policy, quietly enduring the terrors and discomfort of . . . conflict."

By the spring of 1967, however, with 440,000 U.S. troops in Vietnam and no end to the war in sight, journalists were becoming more skeptical. Many had concluded that the general's shoulders were broader than his intellect. Westmoreland was a linear thinker in what he himself once described as "a nonlinear war." And his incessant optimism was maddeningly out of place.

Westmoreland, for his part, was learning that pens and pencils could also draw blood. Years later, in his memoir, *A Soldier Reports,* he would recall Napoleon's quip: "Three hostile newspapers are more to be feared than a thousand bayonets." But the doors were still open, and relations still cordial—until the Tet offensive of 1968.

Tet. It is apt that the word is in the form of a palindrome, one of those push-me, pull-you sort of words that can be read forward, backward, or, in this case, any way you like. The Communist offensive that began over the Tet holiday, the Vietnamese New Year, stood at the very epicenter of the U.S. experience in Indochina. Before Tet '68, all was buildup and optimism. After Tet, all was withdrawal and recrimination. On January 30, 1968, the Communists attacked 36 provincial capitals, hoping to trigger a general uprising against the South Vietnamese government. No uprising took place, but the fighting lasted for weeks. In Saigon, the Vietcong overran the U.S. Embassy compound. In the north, they captured the ancient capital of Hue. But they paid a heavy price. After the major thrust was over, Westmoreland cabled his troops, "You have destroyed more of the enemy in seven days than the U.S. has lost in seven years."

Westmoreland claimed at the time that Tet was a U.S. military victory. A handful of journalists agreed with him, and recently Truong Nhu Tang, a founder of the National Liberation Front, wrote that Tet "had proved catastrophic to our plans. . . . The truth was that the Tet offensive cost us half our

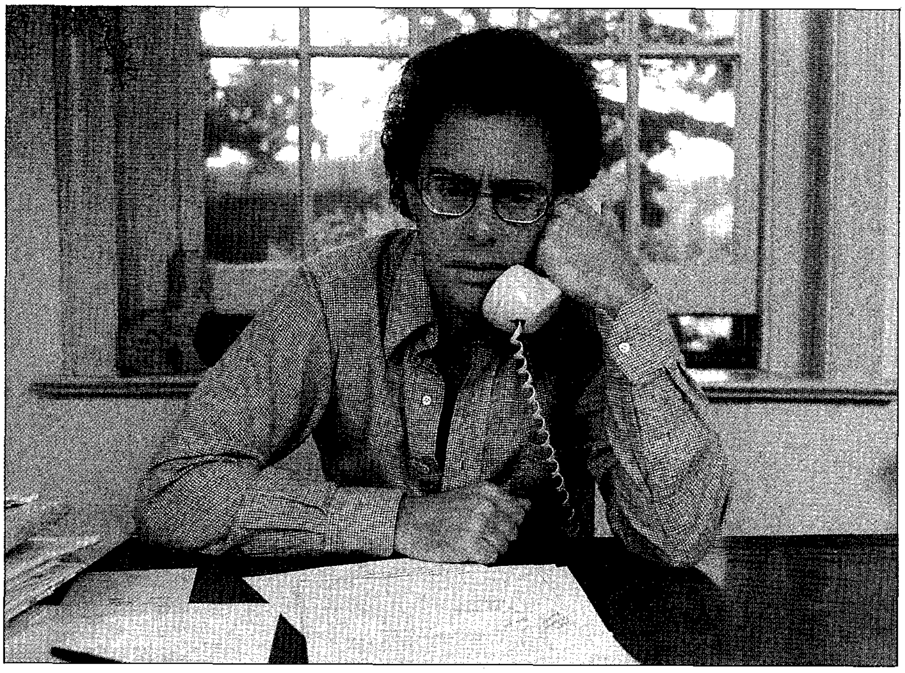
Photograph by Donal Holway.

“. . .The libel suit filed by the embittered general has managed

forces.” But the opposite view prevailed in the American press. “It is increasingly clear to this reporter,” announced Walter Cronkite, of CBS, “that the only rational way out . . . will be to negotiate, not as victors, but as honorable people.”

Within two months of Tet, Lyndon Johnson announced that General Westmoreland was being recalled to a new job—army chief of staff. As the months passed, the “upstairs” to which he had been kicked was looking more like an attic. By the time Nixon put “Vietnamization” into the works, the Washington *Post* had run a small item about the general. He was, the article said, complaining to his friends that he was not being consulted. The headline: WESTMORELAND SULKS.

Long after his retirement from the army, in 1972, Westmoreland continued to argue that the war had been lost on the editorial pages and not on the battlefield. Few people paid him heed. In 1974, he failed miserably in an attempt to win the governor's chair in his home state of South Carolina. The following year, he suffered a heart attack. By 1978, Westmoreland had become something of a non-person—his long entry had been dropped from *Who's Who.*



Attorney for the general: *“Does an old man have a right to his reputation?” asks Dan Burt.*

THE AFTERNOON OF THE broadcast, Westmoreland flew to Washington for the annual stag dinner of the capital's exclusive Alfalfa Club. Dressed in black tie, he made his way to the Hilton Hotel, where he sat down to dine with the likes of George Bush, Ted Kennedy, Alexander Haig, and Ed Meese. As the club members sipped wine and ate Baked Alaskas, Mike Wallace and producer George Crile were serving up much tougher fare in the living rooms of 7 million Americans. Claiming that the country and its leaders had been “misinformed about the nature and the size of the enemy we were facing,” Wallace announced that they were going to present “evidence of what we have come to believe was a conscious effort—indeed, a conspiracy at the highest levels of American military intelligence—to suppress and alter critical intelligence on the enemy in the year leading up to the Tet offensive.”

What followed was testimony out of the mouths of people who seemed in positions to know: Sam Adams, a C.I.A. analyst who had been arguing the numbers-deception thesis for a decade; General Joseph McChristian, chief of intelligence in Vietnam through May of 1967; Colonel Gains Hawkins, chief of the order-of-battle section through September of 1967; Richard McArthur, guerrilla analyst in Westmoreland's intelligence department. The list was long and the effect almost overpowering.

Lined up against this array were Westmoreland and Lieutenant General Daniel Graham, back then a lieutenant colonel in charge of the Current Intelligence and Estimates Division. Graham was on the screen for 21 seconds. Westmoreland was, well, a disaster. With his face filling the screen, he backed and filled and stammered, his tongue flicking between his lips as if he were a trapped animal. It seemed a clear case of guilt by demeanor.

“A truly extraordinary documentary,” William F. Buckley wrote afterward. He called for a “thoroughgoing congressional investigation of [the army's] appalling conduct.”

The argument presented by the CBS documentary goes roughly like this: The military command in Saigon, which Westmoreland headed, reduced enemy-strength figures in order to put the best face on the U.S. war effort. This deception had two parts: the size of the “standing” Communist forces—the so-called order of battle—and the infiltration figure, the rate at which North Vietnamese reinforcements were coming down the Ho Chi Minh Trail, particularly in the months preceding the '68 Tet offensive. The deception amounted to a double-bookkeeping system, the CBS program charged. The army analysts in Saigon who were handling the real numbers and the C.I.A. analysts in Washington had one set of books, which showed the total enemy strength to be almost 500,000. Everyone else—the public, the Congress, and perhaps even the president and the Joint Chiefs of Staff, according to CBS—was working with another set of books, which showed enemy strength at under 300,000.

Similarly, CBS claims, the analysts were looking at monthly infiltration figures in excess of 20,000 in the months preceding Tet. Asked on *The Uncounted Enemy* about infiltration during that period, Westmoreland said without hesitation, “I would say it was in the magnitude of about 20,000 a month.” Yet the official figures passed to Washington never exceeded 6,000 a month until the very month of Tet.

And what were the consequences of this “deception”? Wallace and Crile make the case that, largely because of the “cooked books,” the U.S. Army was unprepared for the Tet offensive militarily and the American public was unprepared psychologically.

WESTMORELAND'S SUPPORTERS claim that there are answers for all the CBS charges. They dismiss the discrepancy on the infiltration rate as no more than a confusion on Westmoreland's part, arguing that the general had mixed up infiltration with the movement of main-force units across the demilitarized zone in the months before Tet. They argue that to this day there are no documents from any of the intelligence shops that show a figure close to 20,000, and say it is impossible to believe that for months on end Westmoreland destroyed all evidence of a rate four or five times greater than the official one.

Photograph by Terry Arthur/Camera 5.

to put the world's largest network squarely on the defensive…"

Representing CBS: *Truth will be our strongest defense, says Wall Streeter David Boies.*

As for the order-of-battle controversy, the Westmoreland side goes like this: In May of 1967, two of the central witnesses in the documentary—General McChristian and Colonel Hawkins—went to Westmoreland and told him that new information, based largely on captured documents, showed that some categories in the enemy order-of-battle figures were far too low. The army's estimates of the enemy's political cadre and "irregulars"—figures inherited from the South Vietnamese and never really updated—were, in fact, off by almost 200,000. These were not the main-force units that Westmoreland was most concerned about, but, rather, punji-stick paramilitary types—young guerrillas in training and partisan village elders, women, and children.

Westmoreland and his supporters claimed that these people had always been there. The new numbers corrected the books but did not change the reality of the war, they argued. Westmoreland had three choices: (1) add these troops to the existing order-of-battle figures released to the public, thus making it appear that overnight the enemy had grown by as much as 70 percent; (2) ignore the new figures and stick to the same estimates that had been carried for years; or (3) ask for a new system of keeping the books, which is what Westmoreland did.

It was undeniably a political decision, and Westmoreland admitted as much on the CBS documentary. General Creighton Abrams, Westmoreland's second-in-command, put the army's dilemma rather well in a cable to General Earle Wheeler, the chairman of the Joint Chiefs of Staff. He and Westmoreland were loath to add the new estimates to the order-of-battle total, Abrams explained, because "all available caveats and explanations will not prevent the press from drawing an erroneous and gloomy conclusion as to the meaning of the increase. All those who have an incorrect view of the war will be reinforced and the task will become more difficult."

WESTMORELAND'S request for a review of the bookkeeping precipitated a dispute that lasted for months—a debate between different factions of his own command, and a face-off between the army and the C.I.A. The Joint Chiefs of Staff certainly knew about it, and there is evidence that the president did as well. Finally, at the suggestion of George Carver, the C.I.A.'s deputy for Vietnam affairs, the order of battle was redefined in such a way that it now reflected only main-force North Vietnamese and Vietcong units. The political operatives were still quantified, but put on a separate line. The numerous self-defense forces—they numbered well over 100,000—were reduced to a footnote, and thus, in effect, swept under the rug.

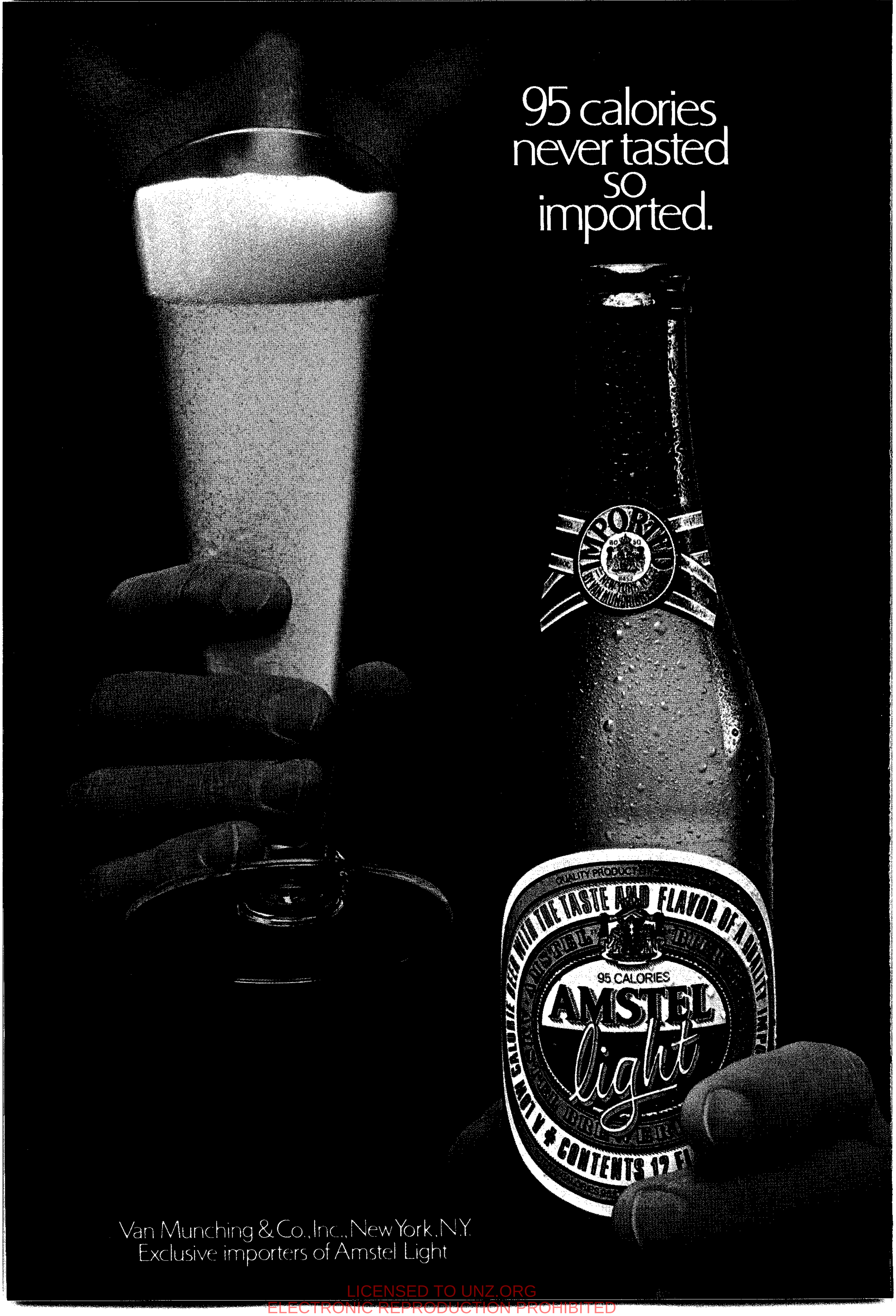
This solution, as the CBS documentary correctly pointed out, was fraught with problems. The net effect was to reduce the order-of-battle figure handed out to the press from over 290,000 to under 250,000 at a time when the enemy was stronger than it had ever been. The new accounting system was explained to the press, but only after the new, lower numbers had been put into circulation. Just as the army must have anticipated, and, indeed, hoped, the subtleties of the new bookkeeping system were lost in the rush for the bottom line, which seemed to show a smaller enemy.

That there was manipulation of the numbers for political purposes seems beyond question. Indeed, the dispute on order-of-battle figures had been public for years. In 1975 the House Select Committee on Intelligence, headed by Representative Otis Pike, of New York, began to look into the matter. Its findings, the so-called Pike papers, concluded, "The numbers game not only diverted a direct confrontation with the realities of war in Vietnam, but also prevented the intelligence community, perhaps the President, and certainly Members of Congress, from judging the real changes in Vietnam over time."

But why this numbers game was played and what the consequences were are matters that are less clear. Was it in fact a "game" or a "conspiracy"? Were Westmoreland and his intelligence officers deceiving the public and the war planners on their own, or were they following the wishes of the president and his advisers by presenting the best case to the public? Had the American people, let alone the president, ever really put much stock in the numbers? It can be argued that the only statistic Americans cared about was the one that couldn't be distorted—the number of body bags coming home every week.

The new order-of-battle estimate certainly seemed misleading. If it was a lie, the question is: Was it a black lie, the "conspiracy to deceive" that CBS charged, or more in the nature of a "Washington lie," as Henry Fonda explains the phrase in the film *Advise and Consent.* Fonda, playing a man nominated for secretary of state, says to his son, "A Washington lie is where you lie and the other guy knows that you are

Photograph by Roberto Brosan.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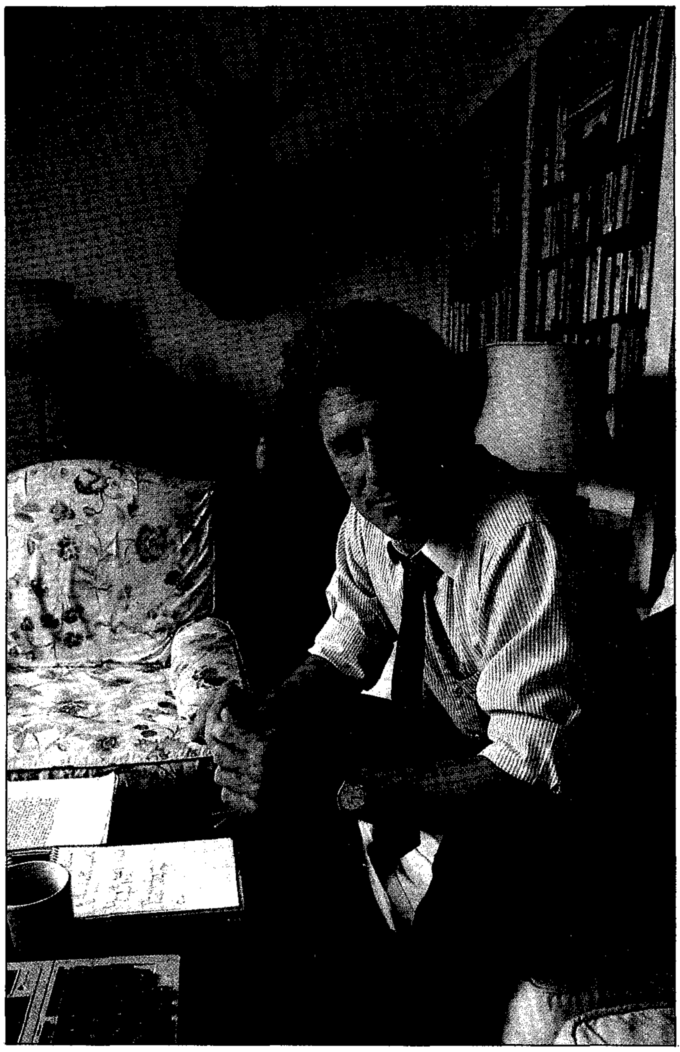
“...Friends tried to talk Westmoreland out of going to court...”

lying and you know that he knows that you are lying.”

THE MORNING AFTER the broadcast, General Westmoreland made his way across the Potomac River to Rosslyn, Virginia. In the twelfth-floor offices of Alcalde, Henderson & O’Bannon, Westmoreland found his friend Dave Henderson and members of his staff already at work planning for the press conference that was two days away. By the afternoon, they had been joined by retired military historian Charles MacDonald, who had helped Westmoreland write his memoir, and General Daniel Graham, the only subordinate who had defended Westmoreland on the CBS show.

Assignments were given, speeches drafted, documents copied. Calls were placed to everyone involved, even the witnesses who had been most damaging on the program. On Sunday, according to Gains Hawkins, Westmoreland called at least four times, urging him to say his remarks had been taken out of context. Hawkins would not budge. “The war is over now,” he recalls saying. “I think it’s a good time to go back and make an assessment of it.”


The producer: *None of George Crile’s witnesses has backed off.*

Later, for the press conference itself, the core group was joined by four others, including General Phillip Davidson, Westmoreland’s top intelligence officer during the fall and winter of 1967 and spring of 1968. Davidson, who would have been central to any conspiracy, had not been interviewed for the program. CBS staffers had made several calls to his home and got no answer; believing that he was seriously ill with cancer, they gave up. Yet Davidson was not only in good health but ready to bear witness for Westmoreland.

Also at the press conference were Ellsworth Bunker, U.S. ambassador to Vietnam during the period in question; George Carver, who had been the boss of two key CBS witnesses, Sam Adams and George Allen; and Colonel Charles Morris, General Davidson’s deputy. For two hours, the “panelists” tried to counter the network’s charges, arguing with the press and at times with one another.

But the show belonged to Westmoreland. Dressed in a dark suit, “Westy” strode up to a rostrum bristling with mikes and opened with a speech. “Life is prophetic,” he said. “Last week, my wife urged me to attend a movie—my first in five years. The name of the movie was *Absence of Malice*. Although I did not take the movie literally, it did show an innocent man whose life—and many others’—were ruined by the unscrupulous use of the media. Little did I know that within a week a real-life, notorious reporter, Mike Wallace, would try to prosecute me in a star-chamber procedure with distorted, false, and specious information.... It was all there: the arrogance, the color, the drama, the contrived plot, the close shots—everything but the truth.”

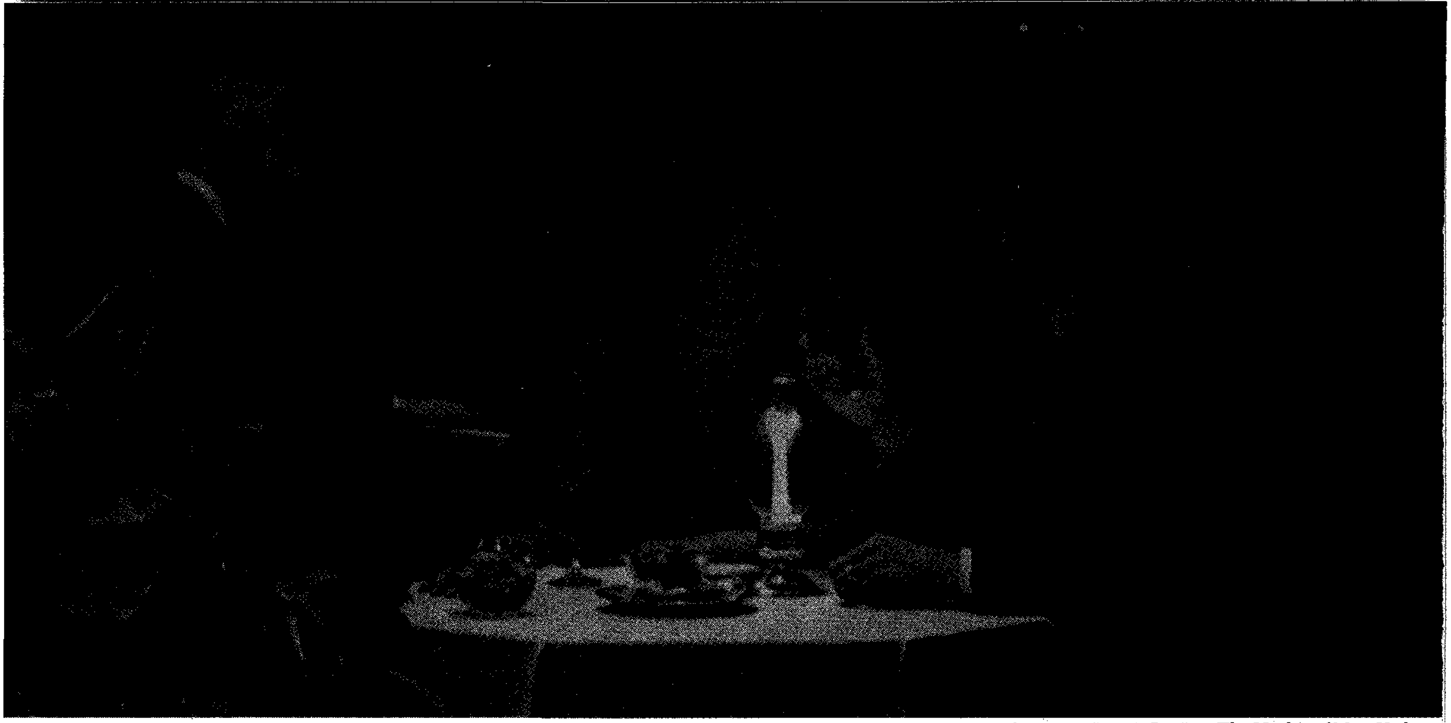
WESTMORELAND’S PRESS conference had shaped a snowball and given it a nudge down a snowy slope. What Westmoreland did not know then—what no one knew then—was just how steep the slope was, or how heavy the snow. But within a few weeks it was clear that the snowball was getting bigger. Accuracy in Media, a watchdog organization given to looking for media offenses on the left, began a drumbeat of criticism against the CBS documentary. In February, its bimonthly newsletter bannered the headline CBS SHOULD FIRE MIKE WALLACE. Within a month, CBS staffers leaked a treasure trove of internal CBS documents to two *TV Guide* reporters, Sally Bedell and Don Kowet. Included were the full transcripts of the interviews with Westmoreland and others and the working memorandums written during the preparation of the documentary by producer Crile. Armed with these documents, Bedell and Kowet traveled to Charleston to get Westmoreland’s side of the controversy.

For the first time Westmoreland was thinking seriously of a lawsuit. He approached General Graham about joining him. Graham declined. Almost everyone Westmoreland talked to tried to head him off—lawyers, family, and friends.

The turning point came in late May, when the Bedell-Kowet article appeared in *TV Guide*. One hardly had to look inside to know what the reporters had concluded. The cover seemed as sensational as the CBS print ad that had promoted *The Uncounted Enemy*. In large block letters were the words ANATOMY OF A SMEAR. In smaller letters, tucked in beside the familiar logo, were the words “How CBS News Broke the Rules and ‘Got’ Gen. Westmoreland.”

While the article did not attempt to judge the substance of the documentary’s premise, it did hammer away at the presentation. Bedell and Kowet charged that CBS had coached witnesses friendly to the program’s thesis and had failed to interview sources who would have supported Westmoreland’s point of view. They further charged that the program was unbalanced and that “CBS began the project already convinced that a conspiracy had been perpetrated, and turned a deaf ear toward evidence that suggested otherwise.” As evidence, Bedell and Kowet offered the leaked “blue sheet,” the single-spaced, sixteen-page memo Crile had written to sell the

Photograph by Donal Holway.



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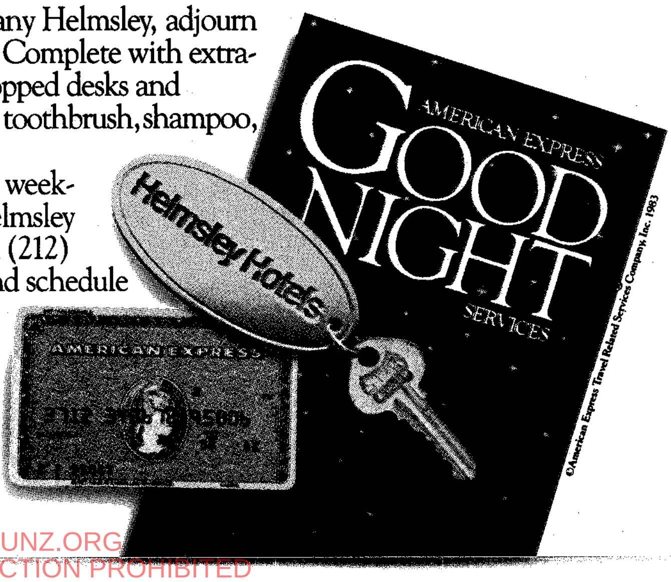

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show to his superiors at CBS, which used the word "conspiracy" 24 times.

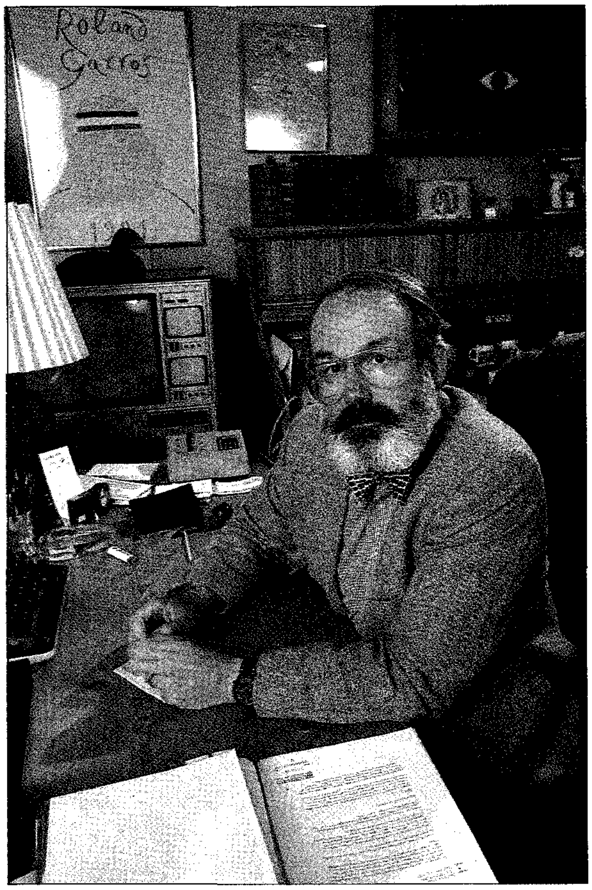
The Bedell-Kowet article came out at a most embarrassing time for CBS—right in the middle of its annual general-affiliates meeting, being held in San Francisco. Roger Colloff, a vice-president of CBS News, would later say of the reaction of the assembled affiliates, "I wouldn't want to ascribe it a number on the Richter scale, but there was certainly a tremor." For a split second, CBS's trademark eye blinked. Instead of issuing one of those reflexive We Stand Behind Our Program announcements that journalists expect, the newly appointed president of CBS News, Van Gordon Sauter, bought time. He announced that he was appointing a senior executive producer, Burton Benjamin, to conduct an investigation of *TV Guide*'s charges.

For over a month, the principals who had prepared the CBS documentary waited nervously. So did both the supporters and the detractors of the program. On July 8, Benjamin handed in the results of his confidential investigation, and a second tremor passed through CBS. Far from a whitewash, the Benjamin report was almost prosecutorial in its harshness. In some instances going beyond the *TV Guide* article, Benjamin concluded that there had been "an imbalance" in the presentation of the premise, "coddling" of sympathetic witnesses, and a "lack of journalistic enterprise" in not tracking down General Davidson. He agreed with *TV Guide* that the network's own guidelines had been broken, and took exception to some of the editing. Most damaging, Benjamin concluded that "a 'conspiracy', given the accepted definition of the word, was not proved."

As critical as the report was, it did make two crucial points in support of the show: (1) None of the witnesses who had laid out the premise on the air had ever retracted their comments or suggested that their remarks had been taken out of context. (2) The report conceded that "to get a group of high-ranking military men and former Central Intelligence Agents to say that this is what happened was an achievement of no small dimension. These were not fringe people but rather prototypical Americans."

One week later, Sauter issued a memo that purported to summarize the Benjamin report. While conceding that guidelines had been broken, that the program would have been better had it been more balanced, and that "a judgmental conclusion of conspiracy was inappropriate," Sauter said, "We support the substance of the broadcast."

The Sauter statement hardly reassured supporters of the broadcast that CBS was going to stand firm. Fred Friendly, a former president of CBS News, worried aloud "that the kind of fire-in-the-belly journalism that built CBS News will be chilled by this." Tom Shales, television critic for the Washington *Post*, went farther: "CBS has done more apologizing for an outstanding documentary on Vietnam than Richard Nixon ever did for Watergate."



Sauter, of CBS: *"We have grown even more optimistic."*

WESTMORELAND AND HIS proponents were just as unhappy. Westmoreland now felt he had been defamed twice, first by the broadcast and second by the fact that the network had stood by the substance of its charges. Although he continued to pursue an apology from CBS, the prospects looked dim. Westmoreland wanted 45 minutes of airtime, but CBS was willing to give him only 15. As columnist Mary McGrory put it, "In keeping with the history of the war itself, negotiations failed."

In June, Westmoreland met up with

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Dan Burt, 41, president of the Capita Legal Foundation, a public-policy la firm that is funded by such conservativ backers as the Smith Richardson Four dation and Richard Mellon Scaife. A first, Burt was skeptical. He had not see the documentary ("I do not own a telev sion") nor paid any attention to the cor troversy. All he knew about the Vietnar War, he liked to say, was that he ha marched against it. Perhaps as impo tant, his firm specialized in promotin free markets through the courts and ha no experience in libel law. Burt says h got involved because "certain people whom he would not identify had urge him to look into the case. After screer ing the documentary and reading the *T Guide* article, Burt asked to meet wit Westmoreland.

It was an odd encounter: the scrapp gutter fighter ("a short, foulmouthed Je from the streets" is the way Burt himse puts it) and the stiff southern cadet. Bu lost no time in explaining to Wes moreland that anything he had eve done wrong, either in Vietnam or an where else, would come out in the tria What, Burt wanted to know, might com out? Burt added a threat. If Wes moreland lied to him, he, Burt, woul cut off something very near and dear t the general. Westmoreland deliberate and then confided, somewhat apo ogetically, "Well, back when I was cadet, I was found guilty of having a illegal radio in my room." He thougl some more and then added, "and once received a fitness report that wasn't pe fect." Westmoreland hastened to assu Burt that he had complained to the c ficer who had written the report.

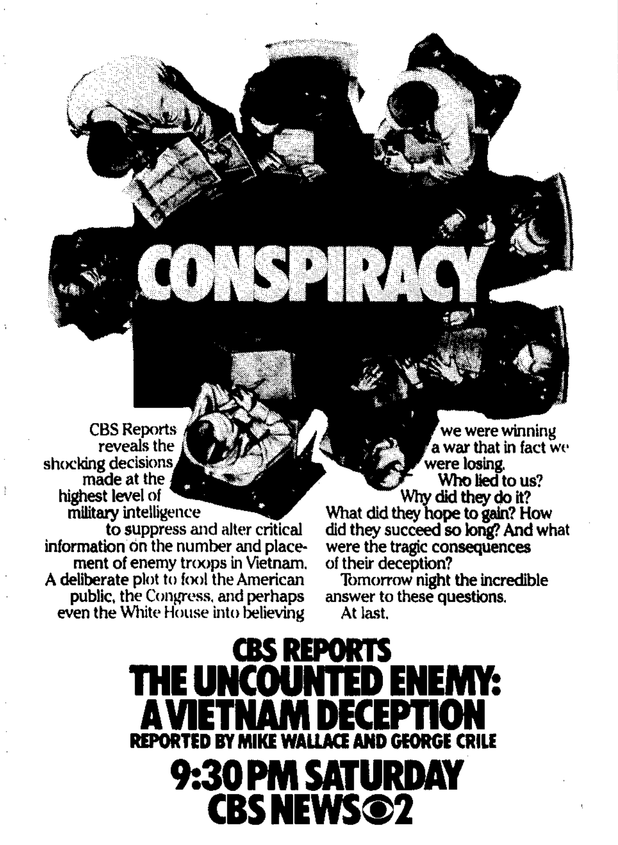
Convinced that Westmoreland w not only honest but "from another ce tury," Burt said he would take the ca if Westmoreland decided to sue. It w an almost irresistible offer—a we staffed law firm working on the case no charge.

On September 13, the general filed $120-million suit against CBS. H charged that the *CBS Morning News* pr motion, the CBS newspaper ad, tl documentary itself, and the Saut memorandum had all been execute with "knowledge that they were fals unfair, inaccurate and defamatory" with "reckless disregard" as to wheth they were. In particular, the suit charge that the material was defamatory in su gesting that Westmoreland had give Lyndon Johnson and Congress "a fal and misleading report on the number Viet Cong troops in Vietnam," and th CBS had placed him "in a false light the public eye, portraying him, amor other things, as dishonest, unethical ar ruthless."

In a second press conference, he to the assembled reporters that "I ha been reviled, burned in effigy, spat upo Neither I nor my wife nor my fami want me to go to battle again." But, he went on, he had decided to take the fight to court because "there is no way left for me to clear my name, my honor, and the honor of the military."

THE VERY EXISTENCE OF *William C. Westmoreland* v. *CBS et al.* is startling. Anthony Lewis, the New York *Times* columnist and court buff, calls it "a case with troubling implications for American democracy."

That a major documentary on one of the most hotly debated issues of our time can be hauled into court is chilling, not just to the producers and reporters on the program but to investigative journalists everywhere. As CBS's lawyer in the case, David Boies, puts it, "the broadcast was thoroughly researched for more than a year, thousands of documents were studied, more than a hundred people were interviewed. The heart of the broadcast is the candid testimony of high-ranking intelligence officers, many of them from Westmoreland's own command, who described the altering and suppression of intelligence in their own words, with nothing to gain except the hope, as one officer expressed it, that 'we should learn from history.' Even those who have criticized the procedures by which the broadcast was prepared have not challenged the truth of the broadcast's main premise, that there was a knowing, concerted distortion of critical intelligence regarding the strength of the enemy in South Vietnam."


CONSPIRACY

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THE UNCOUNTED ENEMY:
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REPORTED BY MIKE WALLACE AND GEORGE CRILE
9:30 PM SATURDAY
CBS NEWS 2

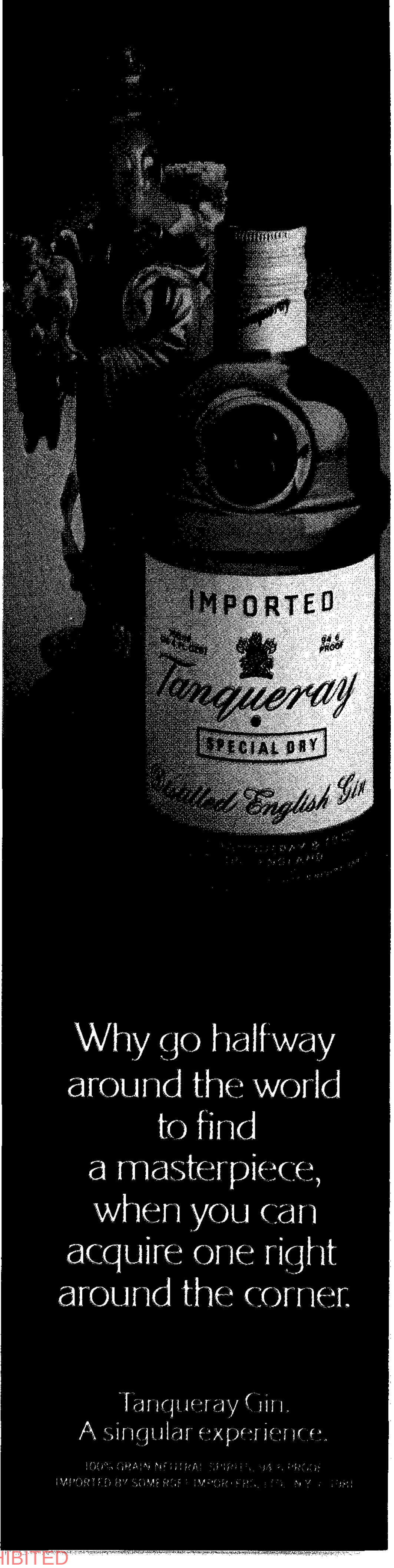
Graphic: *Westmoreland cited the CBS ad in his suit.*

Until now, at least, the laws governing the media have been interpreted to allow the maximum freedom in investigating malfeasance by public officials, and in particular very high federal officials such as Westmoreland. The media's right to criticize government officials is so protected that no figure of Westmoreland's stature has even brought the media to court over criticism of official conduct, let alone won such a suit. In its landmark 1964 decision, *Times* v. *Sullivan,* the Supreme Court ruled that even lesser public officials (Sullivan was a Montgomery, Alabama, commissioner) had to prove that they were not only defamed by false material but defamed with "actual malice." That is, they had to prove that the reporters in question either knew the material to be false or demonstrated reckless disregard as to whether it was false. The court also said that there should be parity between one's vulnerability to a suit and one's own right to sue. In the case of the Montgomery commissioner, the court said that because he could not be sued for comments he made as a city official unless malice was established he therefore should not be able to sue unless he could prove malice.

Carried to its logical conclusion, this concept of parity suggests that a high official, such as Westmoreland, who is totally immune from suit for anything he says in his official capacity, cannot himself sue for any criticism of his official conduct. That, at any rate, is what David Boies will be arguing before the judge next spring, in hopes of getting the suit dismissed before it ever goes before a jury.

A partner with the Wall Street firm of Cravath, Swaine & Moore, Boies, 42, has something of a reputation for getting cases dismissed. In 1976, in his first major trial work, Boies defended I.B.M. in a suit brought by California Computer Products (CalComp). Then only 34, Boies so overwhelmed the CalComp lawyers with his careful preparation and his mounds of documents ("They buried us with paper," said the opposing attorney) that the judge never let the case go before a jury.

If the judge does not buy Boies's theory that Westmoreland is libelproof, Boies is confident he can trip West-



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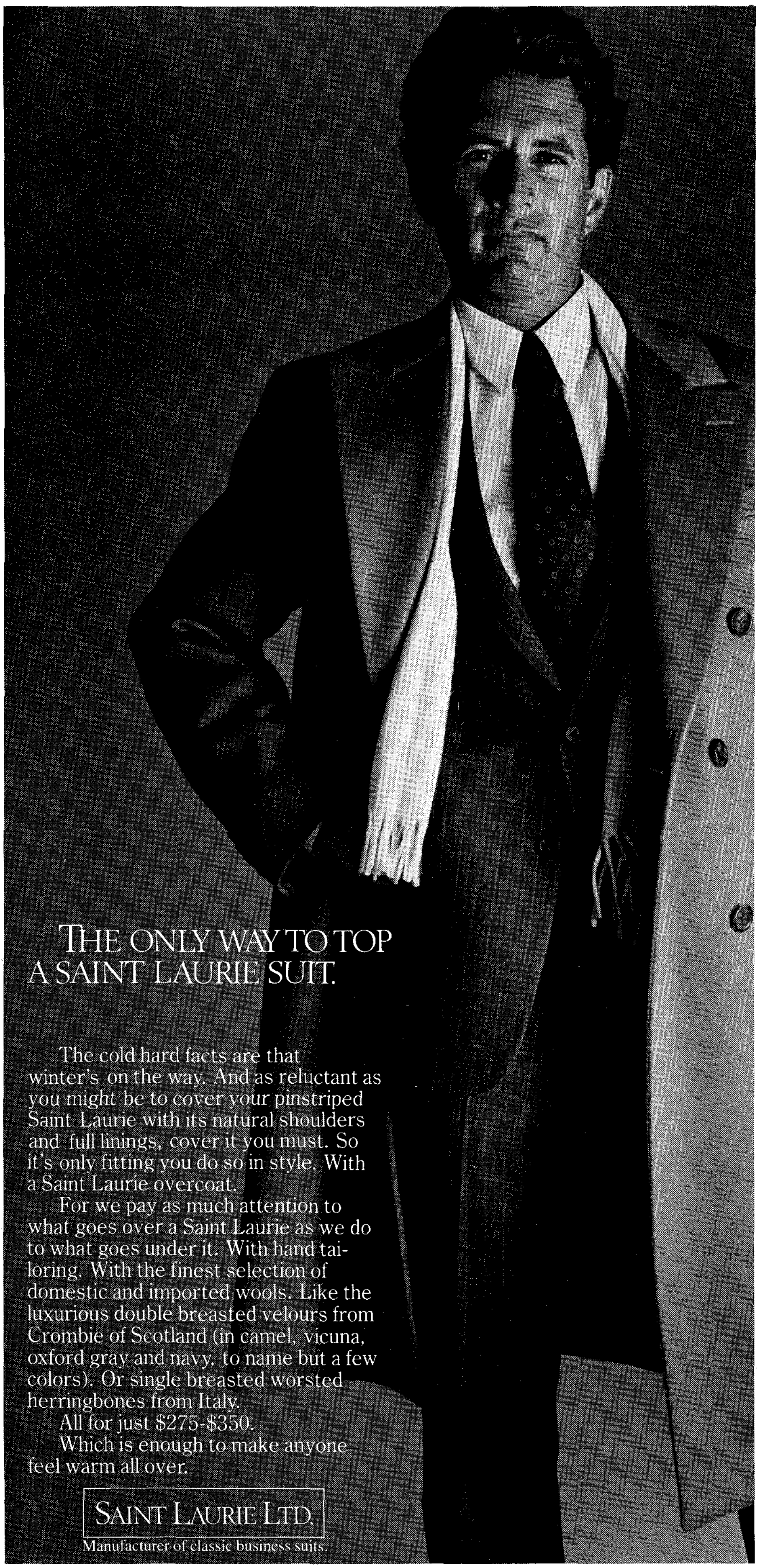

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moreland and his lawyers up on any one of the hurdles placed in their way by the *Times* v. *Sullivan* rule. For openers, Boies believes that Westmoreland may find it difficult to prove that he was defamed by the program. He points out that the word "conspiracy," which was used only once in the program, was not tied to Westmoreland but to high military-intelligence officers. (He further argues that the word itself, as it was used in the program, is protected as opinion.) "They have no proof of any malice," he adds, "so we can meet *Times* v. *Sullivan*. And we can prove truth. There is no doubt that there was a conscious suppression of the actual figures and that Westmoreland was directly involved."

Of all of his defenses, Boies seems to feel truth is the strongest. And he is not alone. Van Gordon Sauter, a co-defendant in the suit with Crile, Wallace, and Sam Adams, says, "As this process has continued, we have grown even more optimistic about it. . . . We are confident of our ultimate vindication in this matter."

IN KEEPING WITH THIS ENTIRE DISPUTE, however, Dan Burt's confidence in his case has also grown. He is well aware that the odds fo dismissal are high. He also believe that the presiding federal district judge Pierre Leval, will dismiss the case "if he believes that there is no issue of fact with respect to malice. . . . I do not believe that the size of the case will deter him."

But Burt believes that he has a chance and that the legal hurdles are not quite as high as they might seem. He will tr to get the judge and, if the case is no dismissed, the jury to look at the large context of the war. For months he ha been gathering evidence to cut acros the grain of the entire CBS documentary—to show that Tet was not an American defeat, that Johnson did know it wa coming, and that the entire "number game" was a legitimate bureaucratic dispute, both between the army and th C.I.A. and within the army between generals and subordinates. He will also tr to disprove the charge that Westmoreland misled the Joint Chiefs, and "perhaps even the White House."

In this regard, Burt's job may be made just a little easier by the existence of a letter that Sam Adams sent to Gain Hawkins just four days before the show aired. Adams had several roles in the documentary. He was, in the words o the Benjamin report, "consultant; interviewee; reporter . . . [and] a sort o associate producer. . . . He screened rushes. He was in and out of the cutting rooms." Given that role, it seems curious that Adams would write to Hawkins after viewing the final version "I think it is unusually good, but, as mentioned before, there's a major problem; the documentary seems to pin the rap on General Westmoreland, when it probably belongs higher than that."

George Crile had been aware of Adams's intuitive feeling that Lyndon Johnson had been involved, but considered it irrelevant in the absence of proof. "It was simply Sam's antennae telling him that in the course of time he could prove that to be the case," says Crile. "The fact is, there wasn't any evidence to justify making that claim."

The American courtroom often functions as much as a stage for moral theater as it does as a forum for legal debate, and Burt seems eager to capitalize on this extralegal role. He wants to focus the jury's attention on the larger moral and ethical questions, such as how much blame should be placed on the commander of "the only war America has ever lost"—the opening words of *The Uncounted Enemy.*

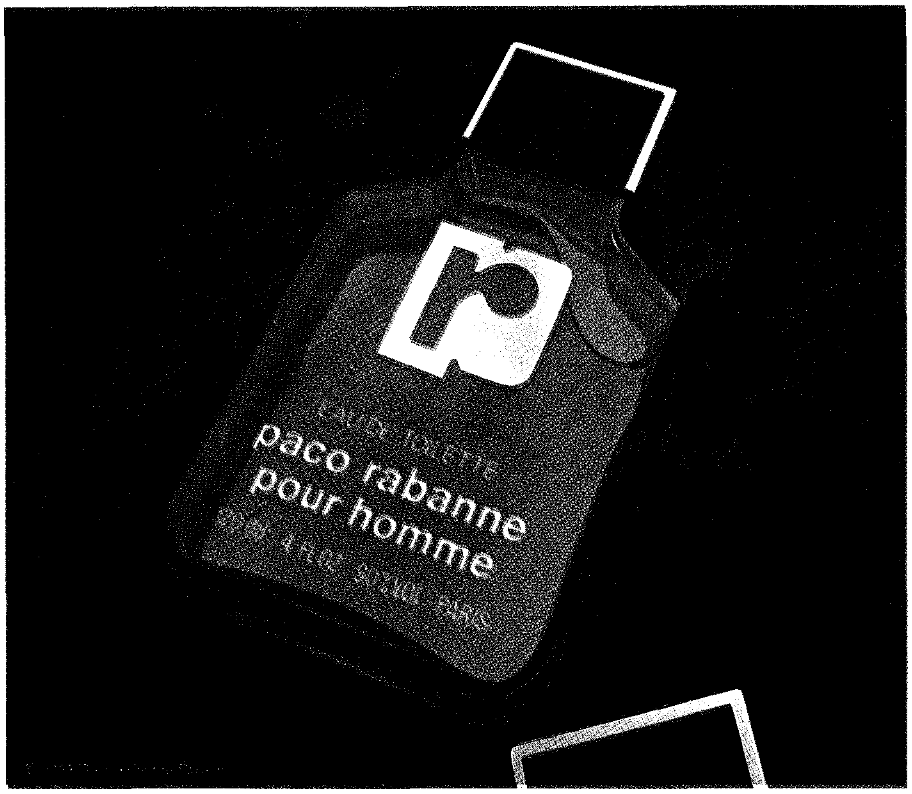
In command: *During the Tet offensive.*

"Does an old man, a reasonably unpopular man, have a right to his reputation?" asks Burt. "That's the question. Mr. Lewis, of the New York *Times,* I think will say that if you go into public life it is like entering the gates of hell—with respect to your reputation, leave all hopes behind when you enter. I think that is a very sad fate for an individual."

Another question Burt wants to raise is, as he puts it, "Will the press police themselves?" If *Westmoreland* is not dismissed by the judge, Burt will attempt to air before the jurors the laundry list of criticism to which the show has been exposed by *TV Guide,* the Benjamin report, and Burt himself. (Earlier this summer Burt embarrassed CBS by announcing that George Crile had secretly taped

Photograph by Dick Swanson/Black Star.

"What is remembered is up to you."



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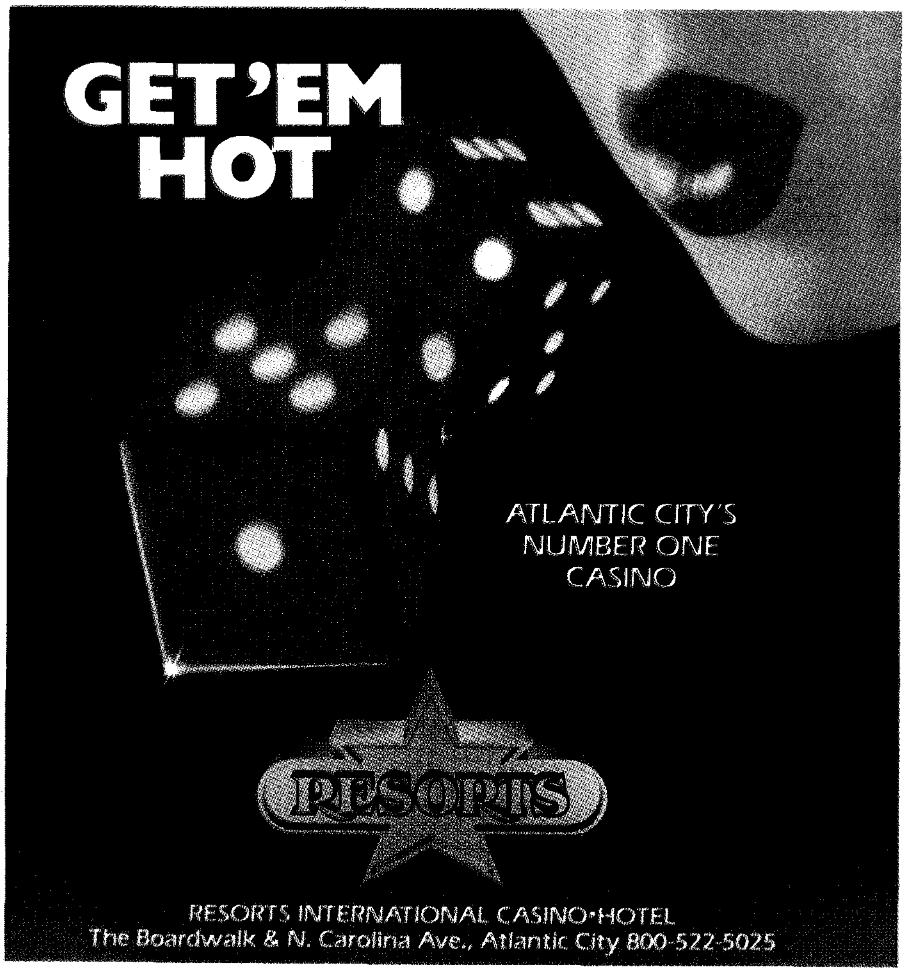
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an off-the-record interview with former defense secretary Robert McNamara, thus breaking another CBS guideline. Reeling from one public-relations disaster to another, the network suspended Crile with pay. Said Crile, "I feel like the leukemia victim who, with all his resistance gone, dies of a flu.")

The vast majority of these disputes over guidelines, judgment calls in editing, questions of balance and fairness do not really address the substance of the program. But Burt believes that they are relevant, and he plans to introduce them through the opening provided by the Benjamin report and the Sauter memo. In this manner he hopes to establish his case of malice. "Assuming that they didn't know anything while they were producing the broadcast, and we will prove how much they knew," says Burt, "they did publish the Sauter memorandum, and when they published that they had all read the Benjamin report. Now, how you can read that report and not have a doubt, a serious doubt, about whether there was a conspiracy or whether there was anything wrong or improper is a mystery to me."

No matter how many moral and ethical side issues he can introduce, Burt ultimately will have to establish that the thrust of the CBS documentary is false. That job suddenly looked more intimidating this summer, when a 1967 cable that seemed central to the controversy surfaced. Boies himself called it his "smoking gun." The cable was written by the C.I.A.'s George Carver to his boss, C.I.A. Director Richard Helms. Carver, who had arrived in Saigon to attend a joint army-C.I.A. conference convened to resolve the debate over enemy strength, wired Helms that the army is "stonewalling, obviously under orders." He went on to say, "Variety of circumstantial indicators ... all point to inescapable conclusion that General Westmoreland ... has given instruction tantamount to direct order that VC strength total will not exceed 300,000 ceiling. Rationale seems to be that any higher figure would not be sufficiently optimistic and would generate unacceptable level of criticism from the press."

Here was the thesis of *The Uncounted Enemy:* a ceiling on enemy-strength figures, imposed by Westmoreland for political reasons. Once again, however, things were not quite what they seemed. The cable is only one of a series of five sent over a period of five days. The next four are increasingly favorable to Westmoreland. At the end, Carver flew back to Washington, pleased with his mission and grateful to Westmoreland. "Circle now squared," he cabled Helms, "chiefly as result of Westmoreland session.... We now have agreed set of figures Westmoreland endorses. Mission seems on verge of successful conclusion."

And so the controversy over *The Un-*

counted Enemy, not to mention the conundrum of the Vietnam War, continues.

THE PRESS CRITIC A. J. LIEBLING once said that journalism "is the weak slat under the bed of democracy." Looking back, it seems almost fated that it would be William Westmoreland who is now bouncing on that slat. Throughout his term as commander in Vietnam, Westmoreland had something of a moth-to-the-flame relationship with the media. And the more he got burned, the more he grew to distrust the journalistic process. During the war, Westmoreland brooded over the possibility of censorship and the press's role in the setbacks in Vietnam. In 1973, he told Joe McGinnis that he had sewn up the movie rights to his memoir in progress. He even had a title for the film. In light of this suit, it seems prophetic—*Vietnam: The TV War.*

When his memoir was published three years later, there was almost an Old Testament tone to his sermon. "No society will long tolerate an institution that fails to maintain standards and confidence," he wrote. In 1978, the theme was the same, but the rhetoric more strident. Journalists, he told a convention of Accuracy in Media, were "abusive, arrogant, and hypocritical . . . smug, and excessively sensitive." He suggested that journalists in Vietnam had created defeat where there was none. If they can do that, he said, "they can also eventually defeat the viability of our system. In that regard, it may be later than we think."

The irony is exquisite. Westmoreland has adopted the apocalyptic language of his former critics, the people who liked to spell "America" with a *k.* The five-star general, who once led an army of half a million, is now the guerrilla sapper, supported by political interests of uncertain provenance. As a ragtag band of journalists once bedeviled the giant military command in Saigon, so now Westmoreland's ragtag band of public-interest lawyers, press agents, and retired army officers are bedeviling the world's largest network. Even the leakers have switched sides. Just as they once bled the military dry of secret information, so they now are bleeding CBS. The Pentagon Papers have become the Benjamin report. One wonders where the ironies will end. Is it possible that the general who could not prevail over the Vietcong will finally be victorious in court—the only high government official ever to win a case of libel?

Whatever the outcome, there are many who seem to agree with Howard Stringer, the executive producer of *The Uncounted Enemy* and now the executive producer of the *CBS Evening News.* "This thing," says Stringer, "has a tail on it that will sting everybody." ■

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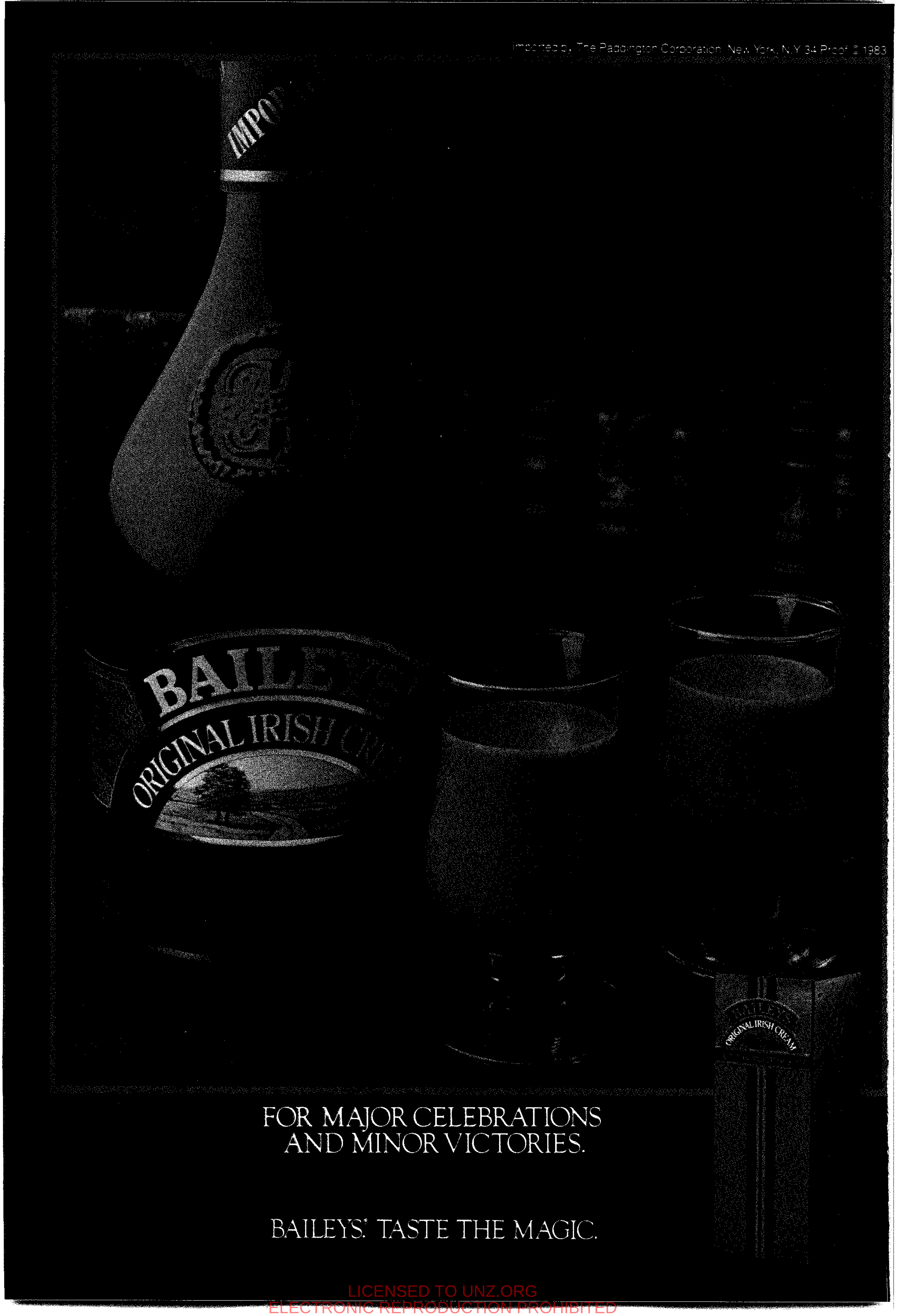
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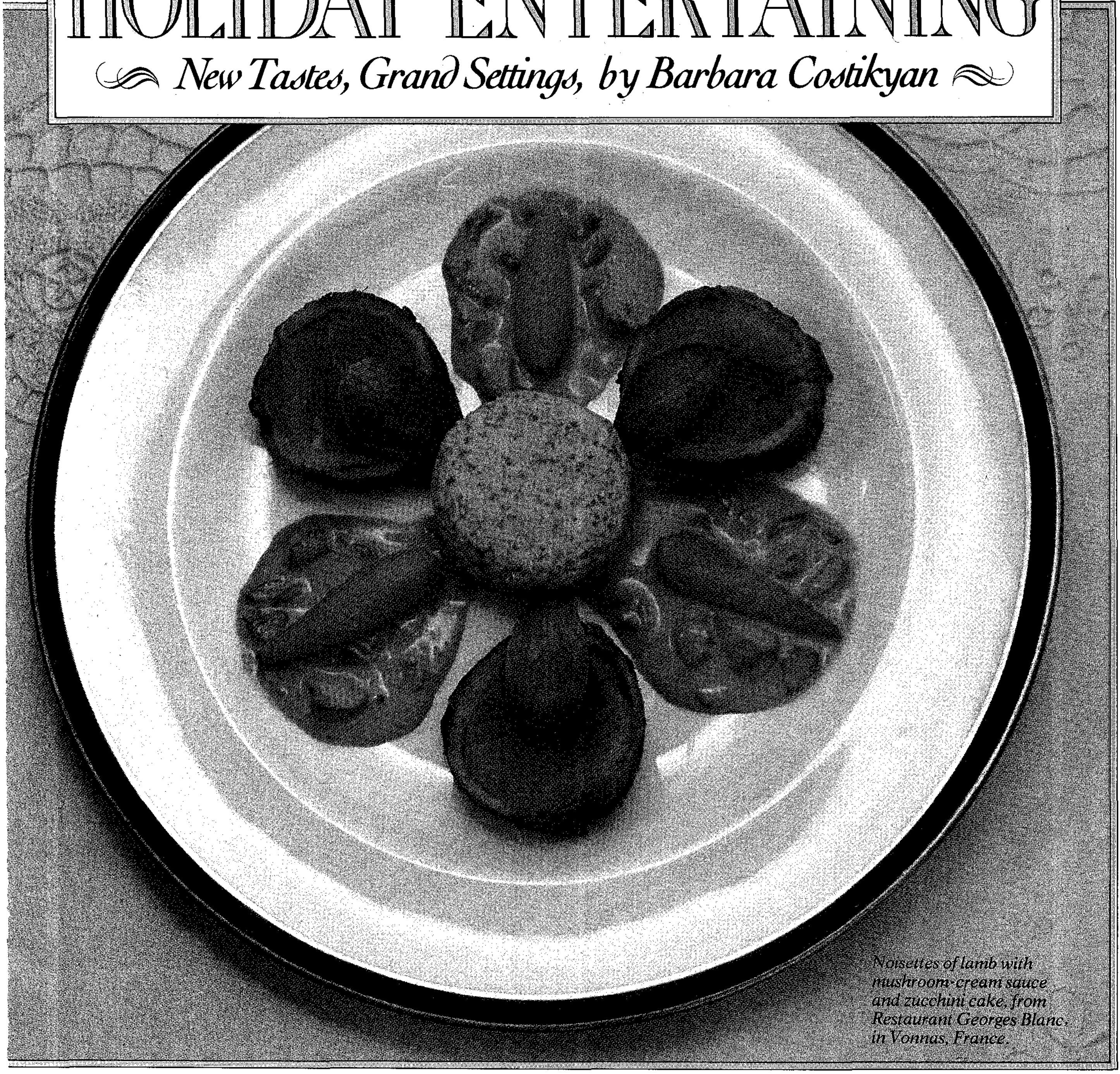
HOLIDAY ENTERTAINING

New Tastes, Grand Settings, by Barbara Costikyan



Noisettes of lamb with mushroom-cream sauce and zucchini cake, from Restaurant Georges Blanc, in Vonnas, France.

PURISTS WOULD SAY THAT great food tastes the same on porcelain or on Pyrex, but we believe that beautiful soup deserves a beautiful bowl. And, because the eye is partner to the palate, it usually tastes best there, too. After the gourmet frenzies of the past decade, people have finally relaxed enough to stop trying to make every plate look like a Zen metaphor. Food should look like food—and hosts should look to their own treasures to glorify it.

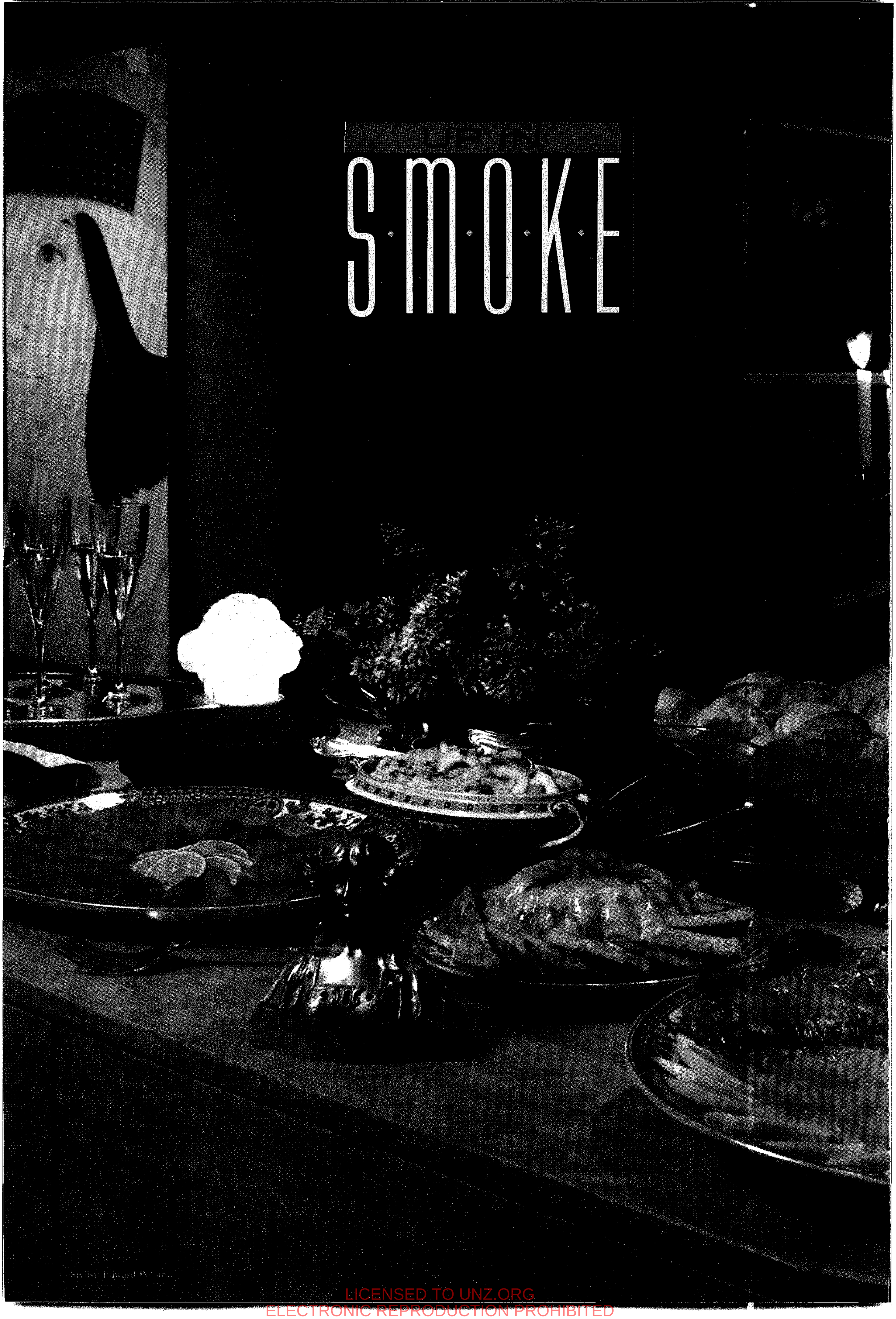
To help make the point, we asked five couples to set a table as they would for friends. All are passionate collectors—of everything from Art Nouveau to antique napkins. And all use their possessions with great pleasure and panache. Food to suit their settings was provided, and it is splendid—exciting new tastes, surprising new twists on old standards—solid and serious, gutsy and garlicky (recipes, for eight, are given on pages 60, 66, and 68).

When it comes to entertaining, each couple has its own individual style—some give elaborate seated dinners, others like to eat around the kitchen table. But they all know that good food served on good things for good friends is part of the good life.

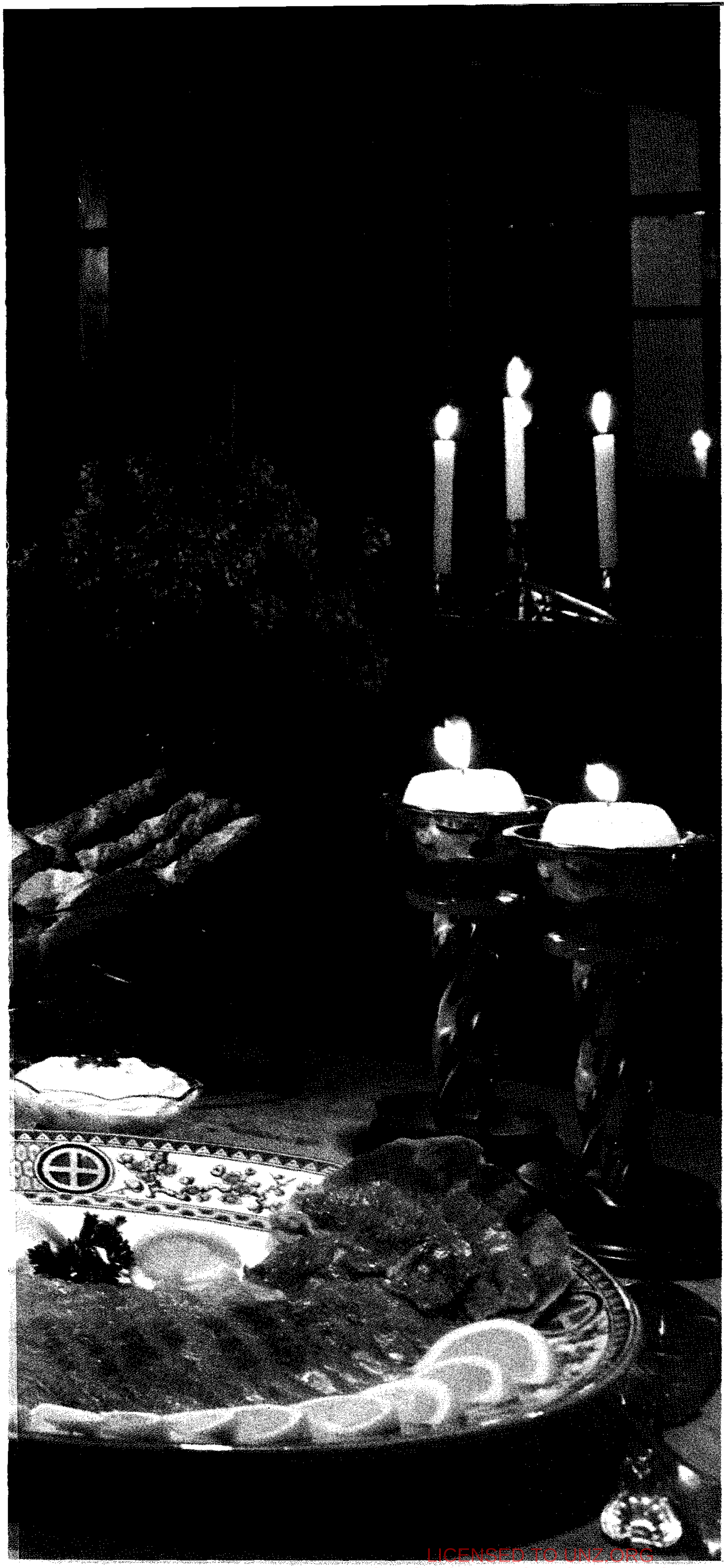
Photographed by Joshua Greene

Associate: Diana Burroughs

UP IN SMOKE



Stylist: Edward Poirant

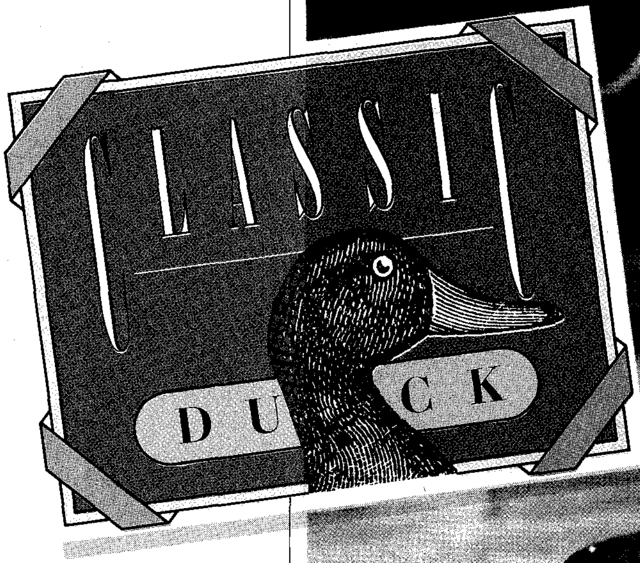


PIERRE AND ROSIE LEVAI (he is president of the Marlborough Gallery, she is collaborating on a book about English style) live with an extensive collection of French Art Deco and Nouveau *objets* —and in an apartment that is the perfect setting for them. By night, their living room looks like the first-class lounge of a thirties ocean liner. In the huge windows, the Empire State Building, just five blocks away, looms like a great lighthouse.

Here, some of their treasures share the stage with three new smoked-fish appetizers (served on antique English ironstone). At left is tunny (what the English like to call tuna), a bluefin tuna that's smoked upstate. People addicted to tuna sashimi will love it ($11.80 a pound at Old Denmark). In the center, molded warm smoked salmon, a luxuriously textured fish with the consistency of poached salmon (but moister) and a hickory flavor ($14 a pound from Charlotte's, 146 Chambers Street). And at right, salmon trout, a cross between rainbow trout and Atlantic salmon. It may look like smoked salmon, but its flesh is suppler, less oily, and its smoke flavor more pronounced. Popular in Europe, it's flown in fresh from Norway and Scotland and sold at Murray's Sturgeon Shop, Neuman & Bogdonoff, and Old Denmark (about $22 a pound). Try it with ginger mayonnaise, a recipe (page 60) from the Auberge du Père Bise, in Talloires, France.

Champagne flutes from Baccarat; English silver fish fork from James Robinson; voile napkins from Frank McIntosh at Henri Bendel.

Food consultant: Christopher Styler. Food stylist: Laurie Goldrich.



BETSY MILLER'S TABLE settings are planned not only around the colors and theme of her food but also around the colors of the painting hanging in her dining room at the moment. She is married to Robert Miller, the art-gallery owner, and the contemporary art on the walls of their Upper East Side apartment is constantly changing. The blue-and-pink canvas (cover) is Zakanitch's *Angel Feet*, and the goblets on the table—antique Bristol blue glass bought at auction—carry out the artist's colors. The salt and pepper dishes are Bristol glass, the chairs are Chippendale, the silver candlesticks nineteenth-century French.

Another Miller party consideration: selecting a china pattern the evening's guests haven't seen before. Betsy Miller doesn't keep records—she tries to remember. To serve these burnished ducks glazed with vintage marmalade, a dish enjoyed in England (recipe, page 60), she uses an antique silver platter and nineteenth-century English ironstone. For another dish, noisettes of lamb with zucchini cake and mushroom-cream sauce (pictured on page 55; recipe, page 68), she chooses her antique Wedgwood. The lamb is eaten very rare, the sauce very sparingly (it's velvety, flavorful). And the zucchini cake (it's more like a firm flan) has the honest flavors of leeks and cream—and not enough calories to mention. As for the ducks, they are as lavish to look at as they are easy to prepare.

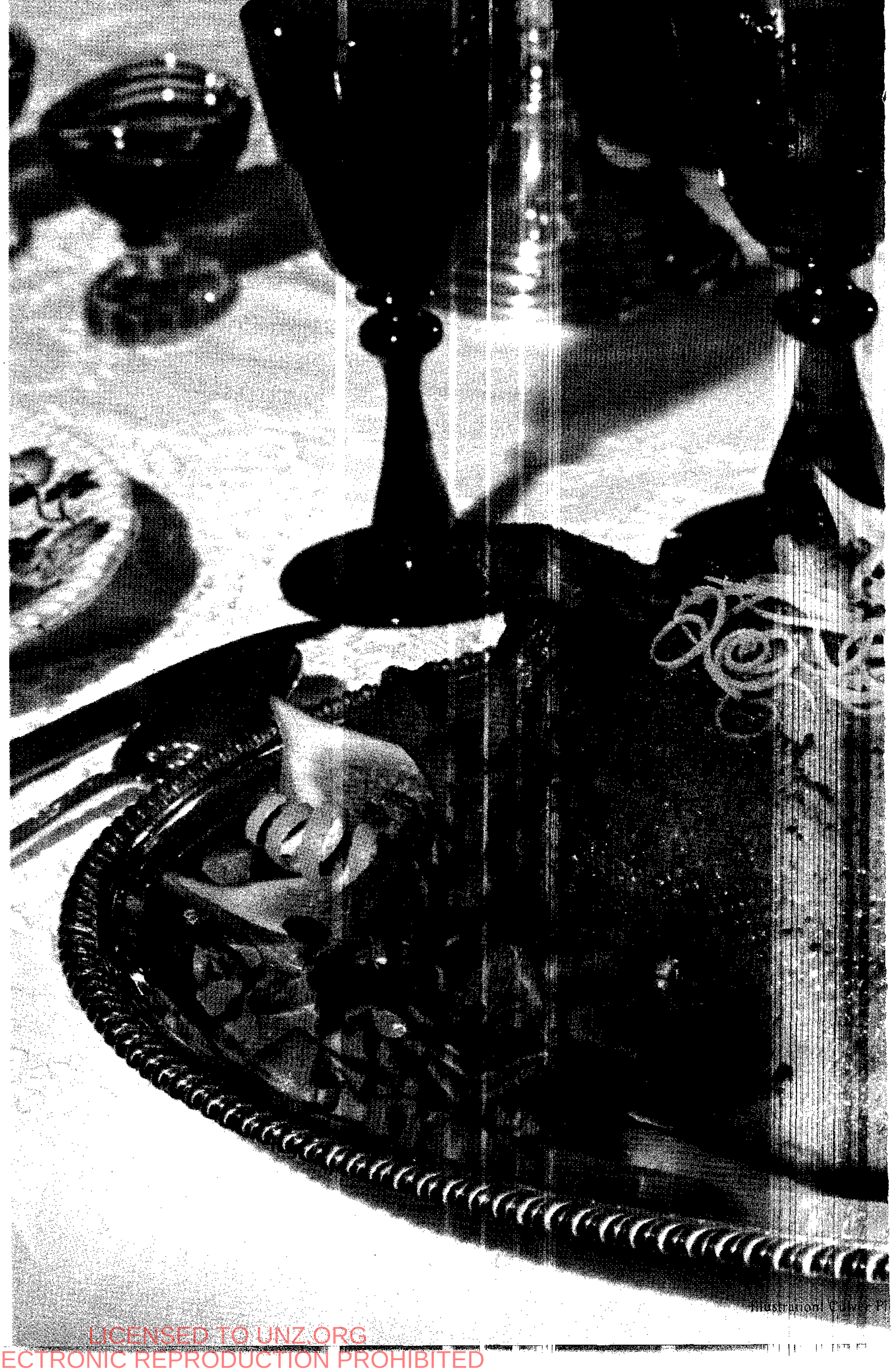
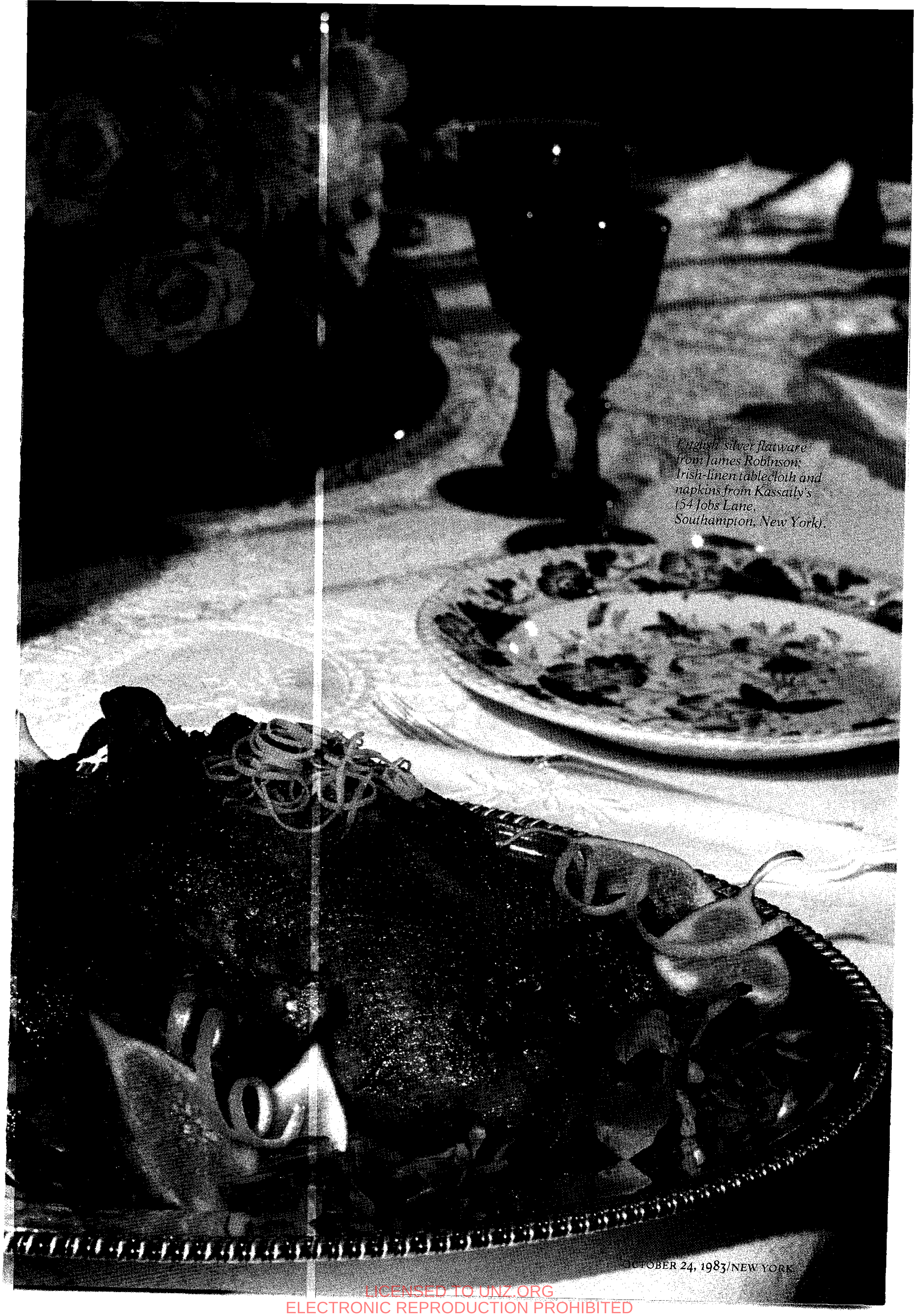


Illustration: Calvin Pi



English silver flatware from James Robinson; Irish-linen tablecloth and napkins from Kassatly's (54 Jobs Lane, Southampton, New York).

RECIPES

Ginger Mayonnaise

From the Auberge du Père Bise, Talloires, France

1 5-inch-long piece of fresh gingerroot, skinned and thinly sliced
1 cup water
3 egg yolks
1 teaspoon Dijon mustard
½ teaspoon lemon juice
2 cups peanut oil
1 tablespoon each minced fresh chives, tarragon, and parsley
Salt and pepper

To get fresh ginger juice, place gingerroot and water in a food processor. Process until smooth, and strain juice into a cup. To make mayonnaise, place egg yolks, mustard, and lemon juice in a blender, and blend at low speed until combined. With motor running, add oil in a thin, steady stream until mixture is smooth and thick. If mayonnaise becomes too thick, transfer to a small bowl and whisk in remaining oil. Pour mixture into a serving bowl, stir in ginger juice and herbs, and season to taste.

Roast Ducklings With Vintage Marmalade and Cointreau

From Mrs. Margaret Brown, Simonsbath House Hotel, Exmoor, Somerset, England

2 4½-pound ducklings
Salt and pepper
1 large onion, cut in half
1 cup plus 1 tablespoon Elsenham's Vintage Orange Marmalade (available at Pasta & Cheese)
1 cup fresh orange juice
4 tablespoons Cointreau
Fresh figs, orange peel, and watercress

Preheat oven to 450 degrees. Remove neck and gizzards from each duck's cavity, and discard. Salt and pepper skin and cavities, and place an onion half in each cavity. Lightly pierce skin all over with a fork. Place ducks on a rack in a snug-fitting roasting pan (ducks should *not* touch pan). Roast, removing from oven every 15 minutes to drain off fat that has accumulated in pan (this results in a crisp bird). After about 1½ hours, spread each bird with ½ cup marmalade, and return to oven for another 20 minutes.

When ready to serve, remove ducks from pan, and keep them warm in a low oven. Drain all fat from pan, and add orange juice, Cointreau, and 1 tablespoon marmalade to crusty remains in pan. Stir well, bringing to the boil. Serve in a sauceboat. Garnish ducklings with halved figs, orange peel, and watercress.

Paula Wolfert's Scallops Charentaises

(makes 4 main-course or 8 first-course servings)

3 pounds sea scallops
4 tablespoons sweet butter
Salt and freshly ground pepper
1 package (5 grams) finely shredded dried wakame seaweed (available at Katagiri & Company) or ½ pound pousse pieds (French seaweed, available at Balducci's and Pasta & Cheese)
4–6 green peppercorns, crushed
2 8-by-6-inch Dazey Seal-a-Meal bags (bags and sealing machine are available at all Kraus hardware stores)
1 large carrot, pared and cut in julienne strips 1½ inches long

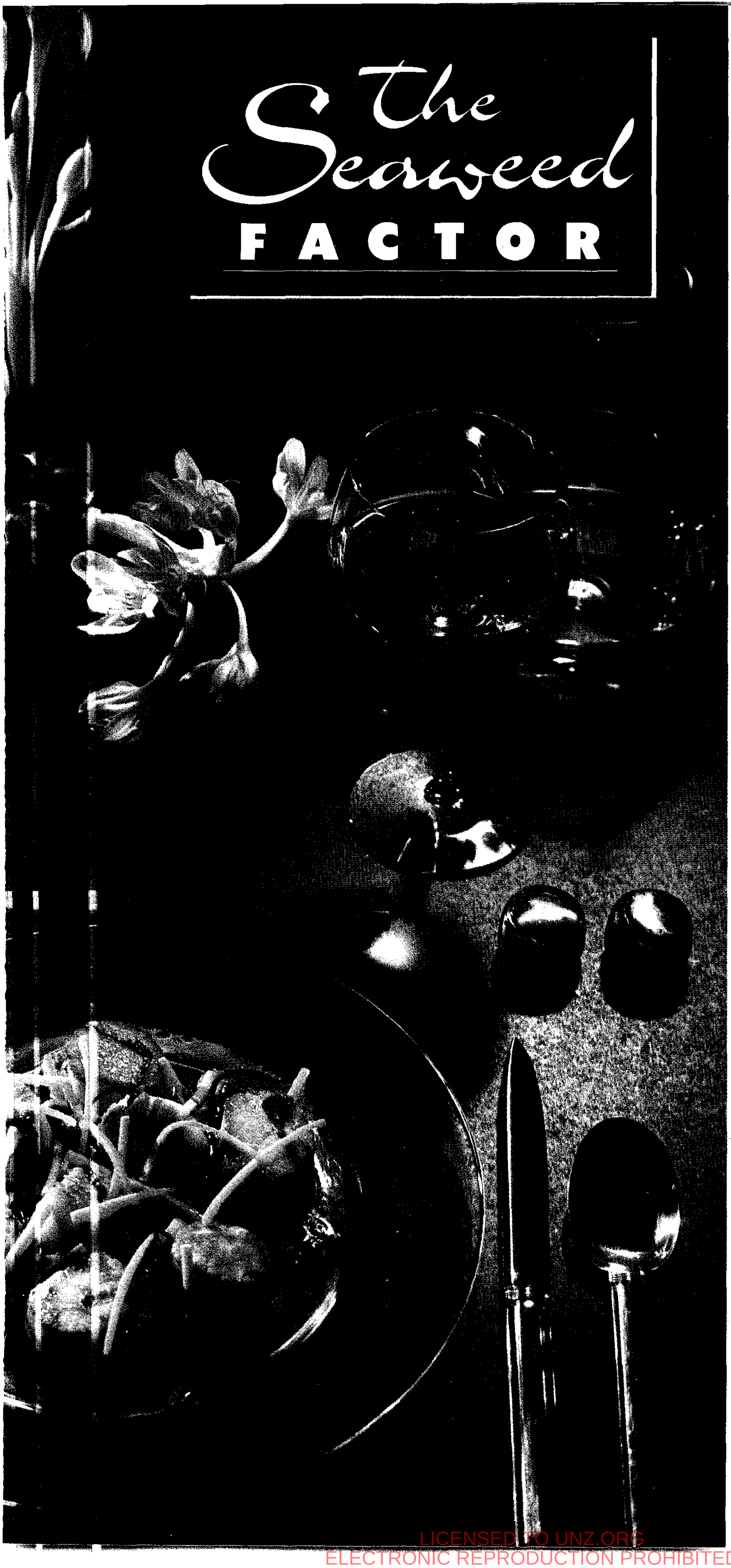
Rinse scallops in a colander under running water. Drain thoroughly on paper towels. Heat half the butter in a large skillet until foam recedes. Add scallops in a single layer, and sear quickly on all sides. Remove to a bowl. Repeat with remaining scallops. Season with salt and pepper. Cool.

Soak wakame in 1 cup of water for 10 minutes—it will plump up. Place in a sieve, and rinse briefly under cold running water. Drain. Or blanch pousse pieds in water for 30 seconds, drain, and cut into finger-length pieces.

Blend crushed peppercorns with remaining, now softened, butter. Divide scallops between Dazey Seal-a-Meal bags, placing them in a single layer. Distribute carrot and seaweed evenly over them. Dot with butter and peppercorns.

Seal bags according to manufacturer's instructions, or you can use a hot iron. (At this point, you can refrigerate scallops. If so, add 2 minutes to cooking time.) Steam bags in a steamer (bags should lie flat, with garnish facing up) over boiling water for 4 to 5 minutes. When ready to serve, cut bags open, and slide scallops onto plates.

The Seaweed FACTOR



VIRGINIA HATLEY loves simplicity—the clean sparkle of glass plates, the drama of crocuses in winter. A coat designer, she lives with her husband, architect Peter Coan, in a minimalist loft in the East Twenties. It has a slanting skylight, and "when it snows," she says, "the light outside gets very special."

When Hatley and Coan entertain, the light *inside* can get very special, too. As a background for dinner, they often project a slide on the far wall of their loft—a favorite is one of an exploding star from the Kitt Observatory, in Arizona. On the table, Puiforcat silver borrowed from a friend, stainless-steel salt-and-peppers by Georg Jensen. A glass plate reflects the overhead light, reveals the dark surface beneath, and shows off the food—in this case, scallops Charentaises, a recipe (facing page) by Paula Wolfert. All the cooking is done in a plastic pouch, a method that intensifies flavors and reduces the need for extra fats. The excitement of the dish is an intensely briny aroma (one ingredient is seaweed) and a delicate, rounded flavor.

But there's excitement from the mix of guests as well. "I always start with at least two best friends," says Hatley, "and then I'll ask people with interesting jobs, different from our own. Or I'll invite somebody who's terribly beautiful. That's a kind of excitement, too."

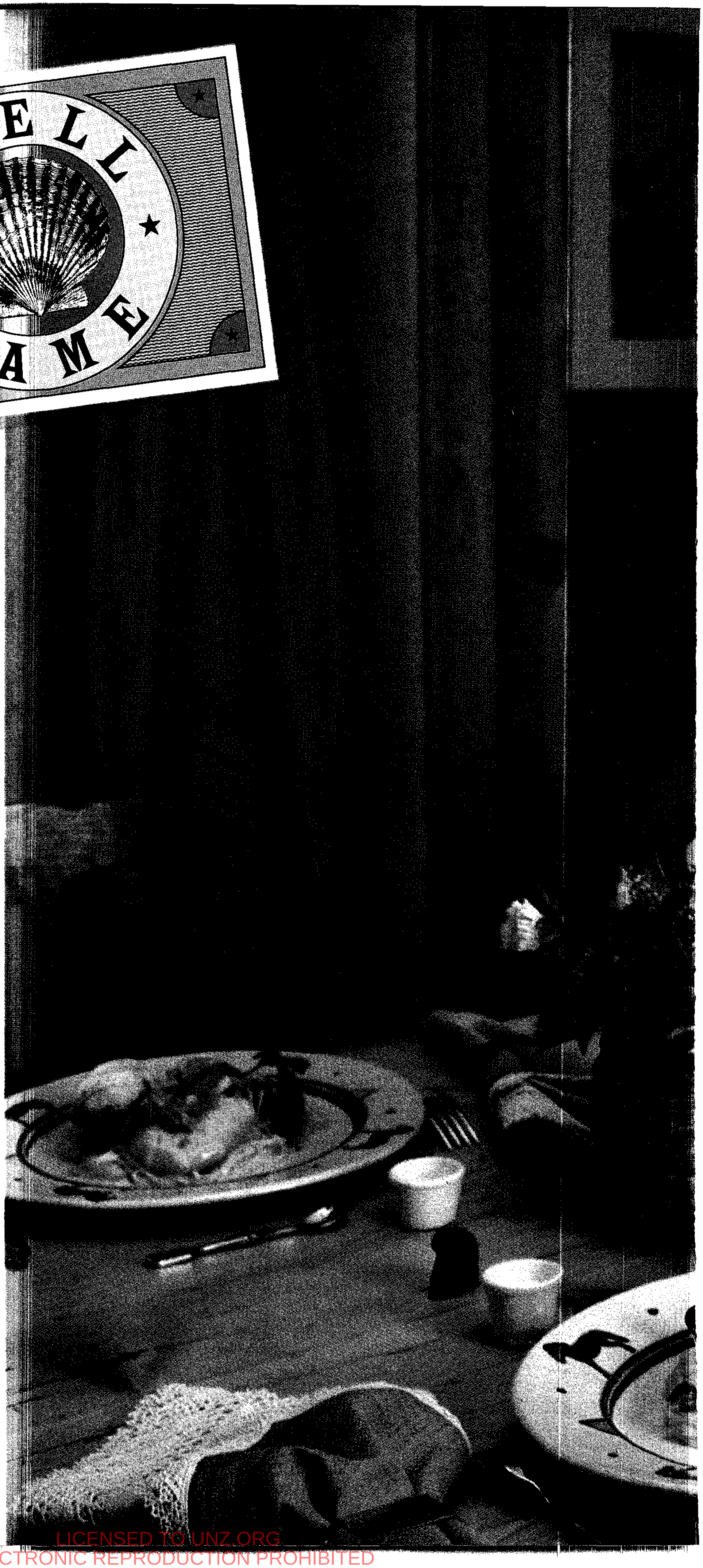
Granite-topped table by Joe D'Urso for Knoll International; plate and carafe from Tiffany & Company; wineglass from Ad Hoc Housewares.

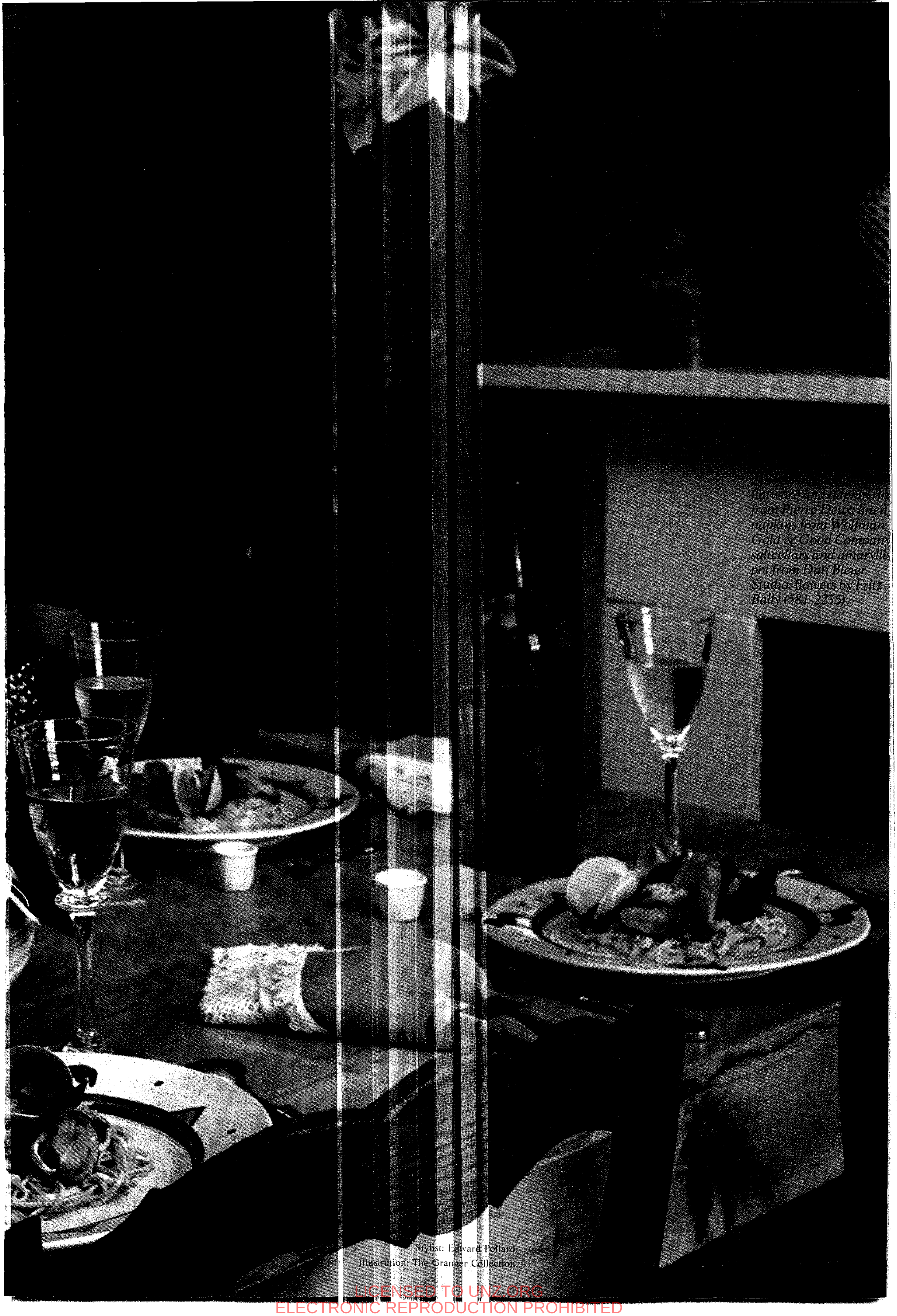
SHELL GAME

IN THEIR TINY Yorkville walk-up, decorator Lois Merviss and her husband, composer Sy Johnson (he's now working on the music for the new movie *The Cotton Club*), manage to house a large country French armoire, an English buffet, an American dish cabinet, several sets of china, lots of baskets, Biot glasses, African art. And, in the kitchen, a bathtub. "To remove it would destroy the integrity of the room," says Lois. "And besides, it's great having coffee in the bathtub with your husband."

When friends come to dinner, the plates on their 150-year-old English pine worktable (bought at Richard Camp, in Wainscott) are chosen to complement whatever Lois is serving. Chili, for instance, looks good with her Spode, pasta on these plates made by Dan Bleier, a local artist (they can be bought at his studio, 236 West 26th Street). Pictured here is tomato linguine moistened with a lobster oil and mixed with shellfish. The oil is our news—it's made by steeping lobster shells in peanut oil until the oil takes on their fragrant flavor (recipes, page 66).

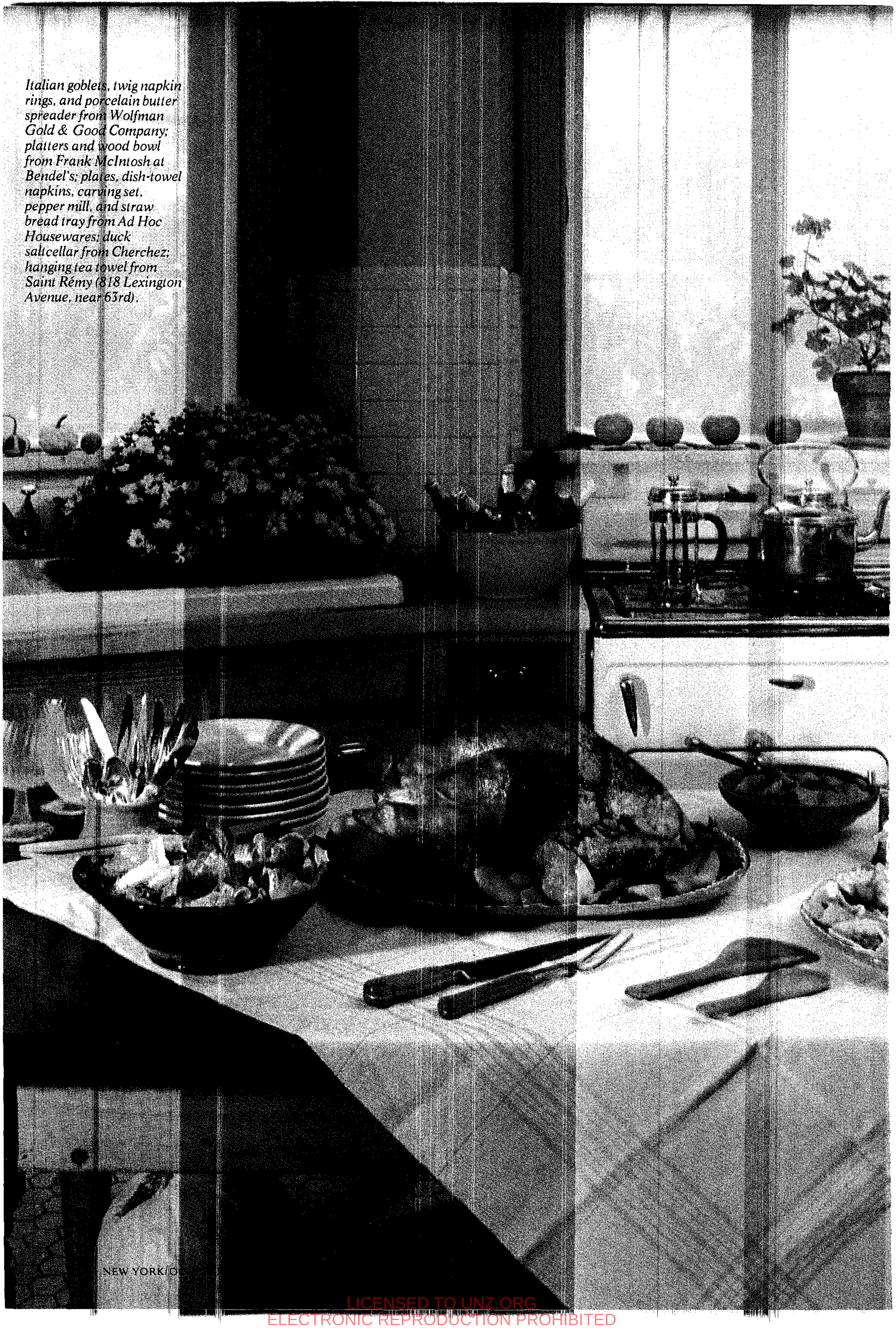
During dinner, soft and mellow music provides a background for good talk—favorite tapes are Brazilian singer Milton Nascimento and Mabel Mercer. And after dinner, people can't seem to stay away from the electric piano when Sy sits down to play.





flatware and napkin rin
from Pierre Deux; linen
napkins from Wolfman
Gold & Good Company;
saltcellars and amaryllis
pot from Dan Bleier
Studio; flowers by Fritz
Bally (581-2255).

Stylist: Edward Pollard.
Illustration: The Granger Collection.

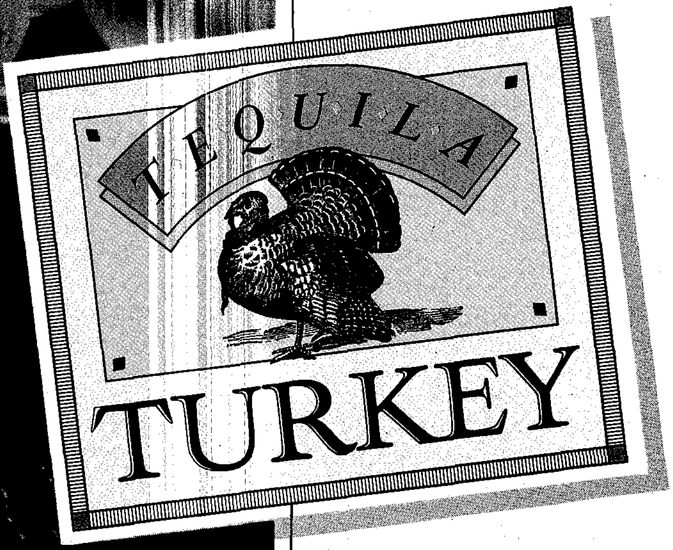


Italian goblets, twig napkin rings, and porcelain butter spreader from Wolfman Gold & Good Company; platters and wood bowl from Frank McIntosh at Bendel's; plates, dish-towel napkins, carving set, pepper mill, and straw bread tray from Ad Hoc Housewares; duck saltcellar from Cherchez; hanging tea towel from Saint Rémy (818 Lexington Avenue, near 63rd).

BILLY COPLEY, THE painter, and his fiancée, Patty Brundage, have one of those rare kitchens with an original hearthstone (the Greenwich Village house was built in 1882). Over the fireplace, a warming oven holds spices. In the windows, tomatoes ripen in the sun. There are oak cabinets with glass doors, porcelain light fixtures from old mansions that were about to be demolished, a Chambers stove from the fifties.

The homey room is the hub of any party—people sit around and talk while the meal's being prepared. A holiday brunch is apt to be a wholesome roast turkey and "something with eggs." But "wholesome" may not be quite the word for this bird injected with tequila and Grand Marnier (recipe, page 68). We're serving it with corn crêpes (just add chopped kernels to the crêpe batter) wrapped around a sauté of chicken livers.

Though the couple say their kitchen doesn't make a style statement, their possessions—pink and green Cambridge glass, antique napkins, Fiesta ware—happen to be very much in harmony. Billy has been collecting the Cambridge glass for ten years, and Patty inherited a set of similar stemware from her grandmother. "When I realized his glasses were like my glasses," she says, "I knew we were meant for each other."



TEQUILA TURKEY

Stylist: Edward Pollard.

RECIPES

Seafood Pasta With Lobster Oil

30 cherrystone clams

30 large mussels

16 large shrimp, shelled and deveined

2 tablespoons dry white wine

¼ cup plus 2 tablespoons lobster oil (recipe below)

3 tablespoons chopped fresh basil

1 teaspoon minced fresh thyme or ¼ teaspoon dried thyme

1 tablespoon minced garlic

3 shallots, chopped

¼ teaspoon crushed dried red-pepper flakes

3 tomatoes, peeled, seeded, and chopped

3 pounds fresh tomato linguine or capelli d'angelo ("angel's hair" pasta), available at Pasta & Cheese

1 tablespoon vegetable oil

Chopped fresh parsley and basil for garnish

Freshly ground pepper

Scrub clams, debeard mussels, and soak both in water for 1 hour, changing water often. Rinse shrimp, and set aside. Place clams, mussels, and wine in a covered saucepan, and heat over medium flame until shells open. Remove meat from shells, and set aside, reserving liquor.

Heat ¼ cup lobster oil in a large skillet over medium heat. Add herbs, garlic, shallot, and red pepper. Cook for 30 seconds (do not brown). Add shrimp and cook, stirring, for 1 minute. Remove from heat. Add reserved liquor, tomato, and shellfish, and cook for 30 seconds more, stirring. Keep warm.

Cook pasta, in boiling salted water with vegetable oil added to it, until al dente, about 3 minutes. Drain, then put in a large bowl. Add remaining lobster oil to pasta, and toss lightly. Transfer to a serving dish, and spoon on shellfish and sauce. Sprinkle with herbs and a generous grinding of pepper.

Lobster Oil

*From Jacques Maximin, Le Chantecler Restaurant, Nice, France**

Shells from a 1½-pound lobster

1 sprig fresh thyme or a generous pinch dried thyme

1 sprig fresh tarragon or a generous pinch dried tarragon

1 bay leaf

1 clove garlic, peeled

2 cups peanut oil

Roast lobster shells on a baking sheet in a 300-degree oven until dry and brittle but not burned (about 20 minutes). Place on a kitchen towel, and wrap tightly. Pound with a mallet. Fill a sterilized 1-quart Mason jar half-full with shell pieces, and add herbs and garlic. Pour in enough peanut oil to fill jar. Seal, and process in a hot-water bath according to manufacturer's instructions (this sterilization is necessary). Let stand for 7 or 8 days. When ready to use, strain oil through cheesecloth. Afterward, keep in a tightly sealed jar.

Roasted Snails With Tarragon

From Jean-Luc Dauphin, Rôtisserie de la Paix, Beaune, France

8 dozen very large or extra-large Ugma snails (available at Balducci's, DDL Foodshow, Dean & DeLuca, Macy's, and some Gristede's and Sloan's supermarkets)

2 egg yolks

2 tablespoons Dijon mustard

2 tablespoons peanut oil

Fine white bread crumbs

½ cup chopped shallots

3 tablespoons sweet butter

¾ cup dry white wine

2 tablespoons sherry vinegar

1 scant tablespoon chopped fresh tarragon

2 cups veal or chicken stock

2 cups heavy cream, scalded

Salt and freshly ground pepper

2 pounds fresh haricots verts (available at Balducci's and Pasta & Cheese) or 3 9-ounce packages Birds Eye frozen French-cut green beans

Note: The success of this dish depends on a rich, not salty, veal or chicken stock, and very large snails.

Preheat oven to 350 degrees. Drain snails in colander, rinse under cold water, and drain again. Beat egg yolks and mustard with a whisk until blended. Slowly beat in oil. Dip snails in egg-oil mixture and arrange on a large, buttered baking sheet. Dust lightly with bread crumbs and bake until heated through but not dried out, about 10 minutes. The snails should be crusted but still moist inside.

Sauté shallot in butter over low heat for 4 minutes. Add wine, vinegar, and tarragon. Cook until liquid is almost absorbed. Add stock and cream. Cook slowly over low heat, stirring, until sauce has a medium thickness. If sauce becomes too thick, add more stock. Adjust seasoning with salt and pepper.

Wash and trim haricots verts, and cook in boiling

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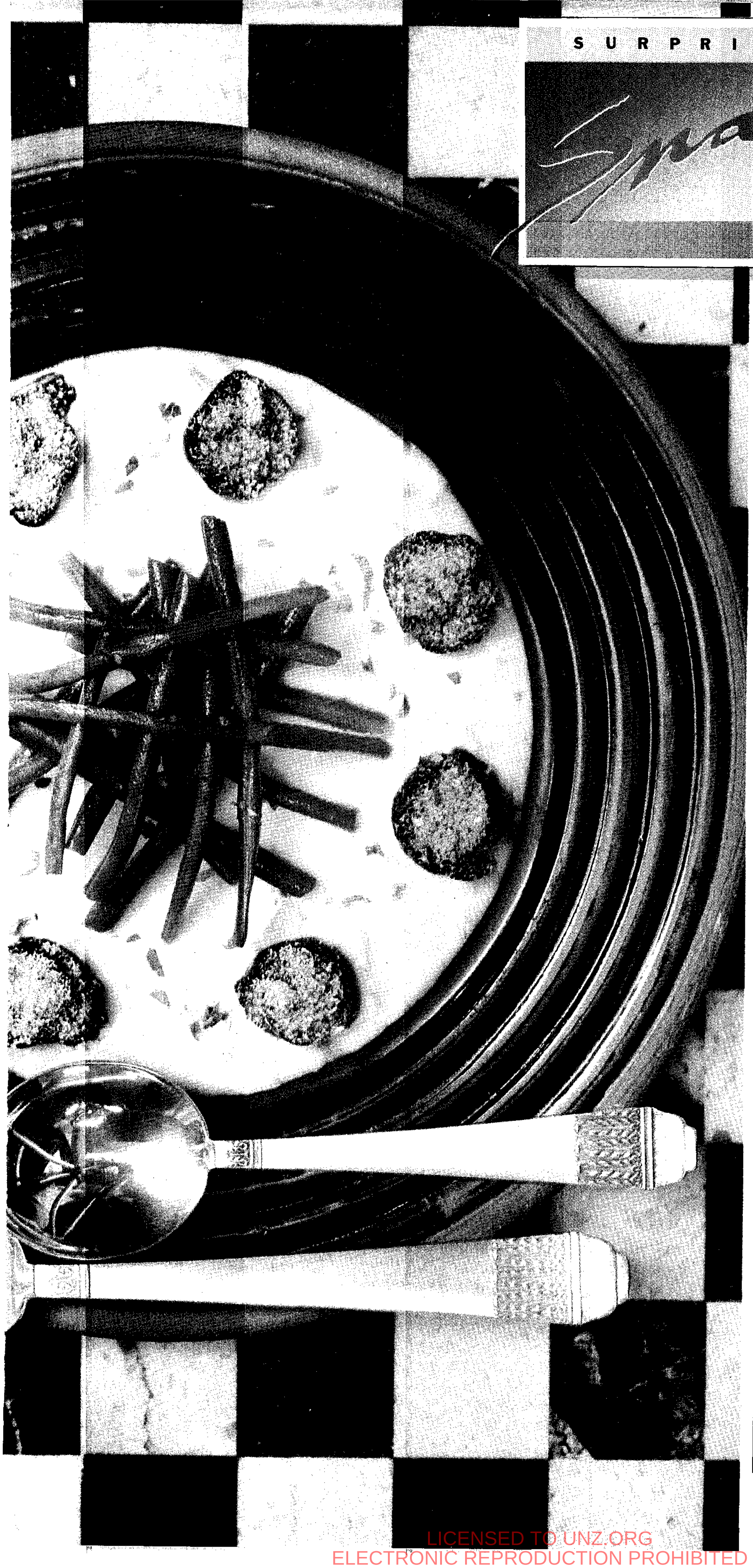
SURPRISING Snails



PEOPLE WHO LOVE escargots à la bourguignonne and all that sopping up of garlic-butter puddles are in for a nice surprise: The snail has come out of its shell, showing its true flavors. Fresh from the snail trail in Burgundy, we offer a recipe for snails roasted with tarragon (facing page) enjoyed this summer in Beaune. It's a marvelously lusty dish that's fine for luncheons or late suppers.

There are dozens of ways to cook snails: Open a can and drain them, rinse them and mince them, sauté with garlic, herbs, and butter, then heap onto toasted bread for canapés. Sautéed snails can be added to a rich marinara sauce and spooned over pasta—wonderful. Or fold them into scrambled eggs, mix them with garlicky Sichuan-style eggplant. See what we mean?

If you want to try snails out of the shell, we think the larger sizes have the best flavor. Look for helix snails, a species of herbivorous land snail from Turkey, Greece, and Poland, which are shipped frozen to France for processing. A fine French brand called Ugma is the most widely distributed here. And Fraser-Morris's Ile de France snail is plump and tasty, but Bloomingdale's private Fête de France snail is small and disappointing in flavor.

When you consider that 24 very large snails cost about $6, they may be the best French food bargain around.

Plate from Dan Bleier Studio; tiles from Amaru Tile Selections (D & D Building, 979 Third Avenue, at 59th).

salted water to cover for 4 minutes. Drain. Or prepare frozen beans according to package instructions.

To serve: Spoon some sauce into well of a dinner plate. Place a handful of beans in center, and surround with roasted snails.

Noisettes of Lamb With Mushroom-Cream Sauce and Zucchini Cake

From Restaurant Georges Blanc, Vonnas, France

The lamb:
2 boned loins of lamb, about 3½ pounds apiece
Bones from the lamb
3 shallots, peeled
2 cloves garlic, peeled
1 sprig fresh thyme or ½ tablespoon dried thyme
24 baby Belgian carrots (available in bags at Korean vegetable stores), pared
Mâche or watercress

The zucchini cake:
6–8 medium zucchini
2 leeks, white part only
3 cloves garlic, peeled
2 eggs
3 egg whites
8 tablespoons sour cream
Salt and freshly ground pepper

The mushroom-cream sauce:
3 ounces fancy assorted dried mushrooms (porcini, morels, and chanterelles, available at Balducci's and Dean & DeLuca) or les expensive dried mushrooms, preferably dark (available at A.&P., D'Agostino's, Sloan's)
2½ cups warm water
8 ounces fresh mushrooms
2½ tablespoons sweet butter
3 shallots, finely minced
2 cups heavy cream
Juice of half a lemon
2 tablespoons juice from bones

Early in the day, roast lamb bones with shallots, garlic, and thyme in a 425-degree oven for 15 minutes, or until brown. Leave juice, shallots, garlic, thyme, and half the bones in pan (discard the rest).

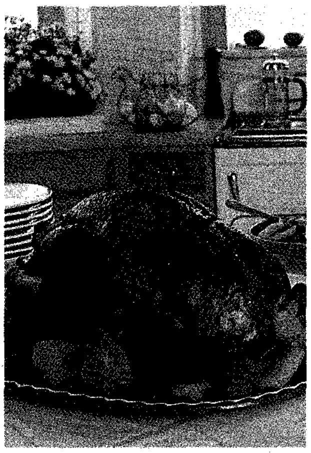
To prepare zucchini cake: Preheat oven to 300 degrees. Clean and trim zucchini (do not peel) and leeks, and slice thickly. Boil with garlic in a large pot of water until tender, about 20 minutes. Drain in a colander, and cool. Using your hands, carefully press out all water from vegetables. Purée in a food processor or blender. Lightly blend in eggs, egg whites, and sour cream. Salt and pepper to taste, and pour into 8 lightly buttered ramekins. Place ramekins in a pan half-filled with hot water, and bake for about 25 minutes, or until a knife inserted in center comes out clean. Set aside, still in hot-water bath, and cover with a cloth.

To prepare mushroom-cream sauce: While zucchini mixture is baking, soak dried mushrooms in warm water for 20 minutes. Strain liquid through cheesecloth, and reserve. Rinse mushrooms. Scald fresh mushrooms for 5 minutes in a pot of salted water. Drain; discard water. Coarsely chop all mushrooms in a food processor (being careful not to purée them). Melt butter over a low flame. Add shallot, and cook 4 minutes. Add mushrooms and cream, and simmer until reduced and thickened a bit. Stir in lemon juice and juice from bones. Set aside.

To prepare lamb: When zucchini cake is done, turn oven up to 400 degrees. Sear loins in a hot, oiled skillet, then transfer to roasting pan with half the bones. Add carrots, and roast for 7 to 10 minutes (lamb will be rare when a meat thermometer registers 135 degrees).

Remove lamb and carrots to a wood board, and keep warm. Discard bones, garlic, and shallots, and drain off fat from roasting pan. Add mushroom-soaking liquid to pan, scrape up all the brown bits, and transfer to a skillet. Add mushroom-cream sauce to skillet, and heat, stirring and scraping sides of skillet until sauce is thick enough to coat spoon.

To serve: Unmold each zucchini cake onto a dinner plate and spoon some mushroom sauce around it at three points. (Serve remaining sauce in a gravy boat.) Arrange three thick slices of lamb per person and a carrot on each pool of sauce. Garnish with mâche (if available) or watercress.



Zarela Martinez's Drunken Turkey

1 12-pound fresh or frozen (defrosted) turkey
Salt
2 pounds dried mixed fruit
1 cup white raisins
4 Granny Smith apples, cored, quartered, and cut into 1-inch wedges
Juice of 4 oranges
2 2½-ounce cans chipotle chilies (available at Casa Moneo) and juice from cans
3 cups dark tequila
3 cups Grand Marnier
2 sticks sweet butter
1 plastic roasting bag (available in supermarkets)
Fresh cilantro and small dried chili peppers (available at Balducci's and Casa Moneo)

Note: The roasting-bag method of cooking a turkey results in a very moist bird with lots of natural gravy, but the moisture may also cause broken skin and exposed leg and wing bones.

Preheat oven to 325 degrees. Rinse turkey, and pat dry inside and out. Salt cavity, and set turkey aside. Combine dried fruit, raisins, and apple in a medium bowl. Put orange juice, chilies, and can juices in a blender, and blend for 1 minute. Add 1 cup each tequila and Grand Marnier, then pour mixture over fruit, and let rest 15 minutes. Drain fruit, reserving liquid. Cut 1 stick butter into 1/8-inch-thick slices, and combine with fruit.

Stuff cavity of turkey with most of fruit. Place turkey in roasting bag, arrange remaining fruit on top of turkey, and pour reserved orange-juice-chilies-and-liquor mixture over it. Fill a special basting syringe (available at Bridge Kitchenware Corporation) with some of remaining tequila and Grand Marnier combined, and inject into turkey all over.

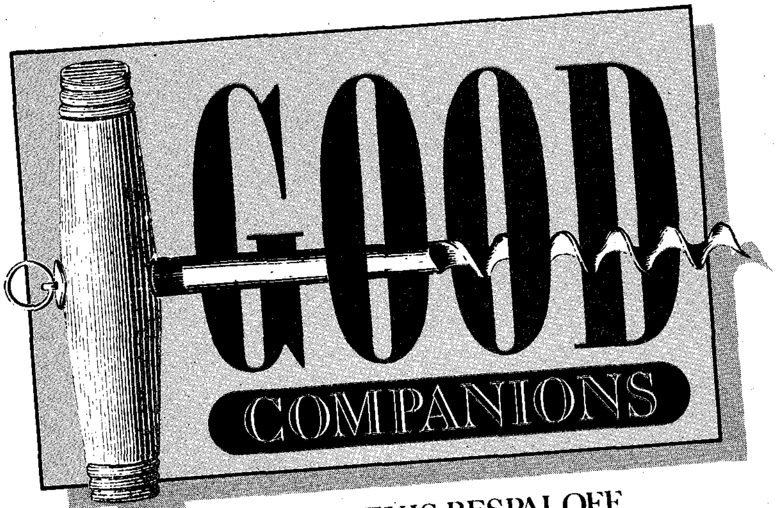
Melt remaining stick of butter, and pour over turkey. Seal bag, and cut a ¼-inch slit in the top to let steam escape. Place in a pan, and roast for 2½ hours. Every 20 or 30 minutes, open bag and inject more liquor mixture, eventually using it up.

When ready to serve, slit open bag, arrange turkey on a platter, and scoop out fruit stuffing. Place it, and fruit from top of turkey, in a serving dish. Pour pan juices through a strainer, skim off fat, and serve in a gravy boat. Garnish turkey with cilantro and peppers.

Stylist: Edward Poll

UPPER-CRUST Cookies

SOME OF US AREN'T bakers, and we're not ashamed to admit it. But what to do about dessert? When art patron and political volunteer Sally Pepper has a dinner party, she often serves fruit in the living room of her Fifth Avenue apartment. But some of us have a serious sweet tooth, and, happily, New York has some serious store-bought cookies to satisfy it. Here, on Sally Pepper's Tiffany silver tray and antique tablecloth, some candidates for the city's best. (They're largely French cookies, so if you're missing David's chocolate chip or oatmeal raisin, forgive us—they're for another day. These simple sweets aren't too rich to follow a hearty holiday meal.) Beginning at the top and moving clockwise: leaf-shaped sugar cookies from Sarabeth Kitchen; La Mise en Place's slick and brittle almond fingers from Artichoke (good with grapes); lacy brandy snaps from Les Delices Guy Pascal, just opened last week at 939 First Avenue (at 52nd); Dumas's daintily elegant langues de chat; Sarabeth's tiny apricot-jam tarts and superrich, sugar-dusted shortbread; and, from Guy Pascal, crisp and classy pralinés and crumbly, buttery palmiers. ■



GOOD COMPANIONS

BY ALEXIS BESPALOFF

If you're experimenting with new dishes, it's reassuring to know that you can depend on the wines.

My contribution to the party is a selection of a dozen readily available and ready-to-drink wines that represent a wide enough range of tastes to suit a variety of menus and palates. (One favorite, Beaujolais-Villages, is missing because I find that even the best 1982s no longer have as much fruit and appeal as they did six months ago.)

All these wines are widely distributed, so the prices quoted include the traditional 50 percent markup, but most can be found for up to a third less in some stores.

WHITE WINES

MACON-VILLAGES 1982

Le Grand Cheneau ($5.59)

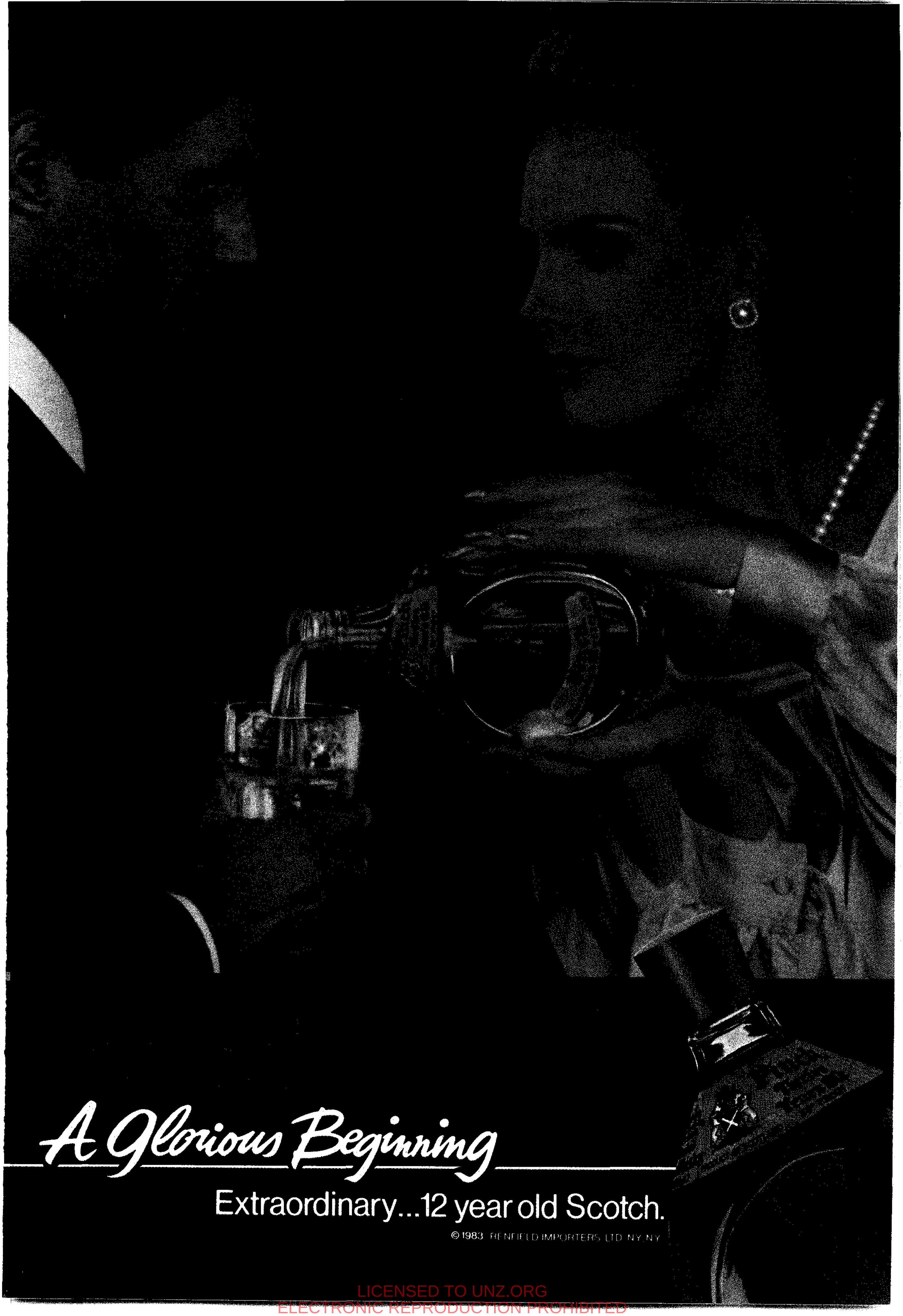
When it comes to a moderately priced distinctive dry white that is neither too light nor too assertive, it's hard to beat a good Mâcon-Villages. Well-made examples of this Chardonnay wine from southern Burgundy, such as Le Grand Cheneau, display this classic variety without the additional flavors imposed by oak aging that are part of the accepted taste of more expensive Burgundies. Other appealing 1982s are Louis Jadot ($7.49) and Les Charmes, from Mâcon-Lugny ($5.99).

CHENIN BLANC 1982

Simi ($5.49)

Chenin Blanc, which is used in most California Chablis, has become a popular wine under its own name. Although most examples don't have much varietal personality, they are uncomplicated and appealing. Many find a slightly sweet Chenin Blanc preferable to more austere wines as an aperitif and consider it a good all-purpose white with casual meals. The level of sweetness varies considerably,

Illustraton by Dave Calver.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A DOZEN RELIABLE DINNER-PARTY WINES

however, and many Chenin Blancs are simple and cloying. Simi produced an excellent Chenin Blanc in 1981 and again in 1982, which have fruit, appeal, and a touch of sweetness that's nicely balanced by acidity.

PINOT GRIGIO 1982

Bollini ($4.99)

LIVELY, LIGHT-BODIED ITALIAN WHITES such as Pinot Grigio and Chardonnay are becoming increasingly popular here as an alternative to the relatively bland and neutral wines of Soave. The most widely available of these, named after the grape variety from which it is made, is Pinot Grigio. It's possible that Pinot Grigios will eventually give way to the many attractive Chardonnays that have recently begun to be produced in Italy. Nevertheless, good Pinot Grigios such as Bollini are more typical of Italian whites today and have a more distinctive taste.

RIESLING 1981

Hugel ($7.59)

MOST PEOPLE ASSOCIATE THE RIESLING grape with light-bodied, semisweet wines, and rightly so, as this is the principal style produced in Germany and California. The Rieslings of Alsace, a region in northeast France, are quite different, however. They are completely dry and marked by a combination of body and lively acidity that makes them one of the most assertive whites. This quality, which may surprise those unfamiliar with Alsace Riesling, makes the wine a good choice with robust or moderately spiced dishes. Trimbach Riesling 1981 ($5.99) is also very good.

MUSCADET 1982

Barré ($4.99)

MUSCADET—THE ONLY FRENCH REGION named after the grape from which its wines are made—is situated near the mouth of the Loire. At its best, Muscadet is a fresh and appealing wine that complements light seafood dishes. Although it is not a complex wine, good examples are not so easily found. The 1982 from Barré balances freshness and lively acidity with just enough body and flavor to give the wine character.

SAUVIGNON BLANC 1982

Kenwood ($9.49)

WINES MADE FROM SAUVIGNON BLANC in California (many of which are labeled "Fumé Blanc") are characterized by a distinctive grassy or herbaceous taste. Some are relatively intense and assertive, in the style of Sancerre; others, often blended with Sémillon, display the more muted style of Graves. Those who prefer the more direct statement of the former will enjoy the 1982 from Kenwood, as well as the Dry Creek Fumé Blanc 1982 ($10).

RED WINES

CABERNET SAUVIGNON 1981

Fetzer Lake County ($5.59)

THERE ARE NOW ANY NUMBER OF impressive California Cabernets to be found that display intensity of fruit, well-defined varietal character, and rich flavor. While some consumers might be put off by the $10 to $15 price tag, others are concerned with the years of bottle age these tannic wines require. The Cabernet produced from Lake County grapes by Fetzer, however, has all the appeal of California Cabernet in a scaled-down version that makes it accessible today. Other good Cabernets are Parducci 1979 ($7.49) and Beaulieu Vineyard Beau Tour 1980 ($7.29).

CHIANTI CLASSICO 1980

Brolio ($4.49)

CHIANTI WAS ONCE THE BEST KNOWN and most popular Italian red, probably because of the distinctive straw-covered fiasco in which it was sold. In recent years, the wine has been somewhat neglected—perhaps it seems unsophisticated compared with the many fine Italian reds that are increasingly available here. Nevertheless, a relatively young Chianti, with its particular combination of tannic grip, acidity, and direct flavor, can be very good and easier to drink copiously than richer, headier wines. The Brolio 1980, which has a buff label, is typical, and more enjoyable than the higher-priced, white-labeled Brolio Riserva 1978. Two other very good Chianti Classicos are the flavorful, vigorous Villa Antinori 1979 ($7.19) and the well-balanced Nozzole Riserva 1978 ($6.99).

CHATEAU LAROSE-TRINTAUDON 1979

($7.49)

IN THE PAST FIFTEEN YEARS OR SO, SUCH regional Bordeaux wines as Médoc, Saint-Julien, and Saint-Emilion, blended and bottled by shippers, have been largely replaced by moderately priced château-bottled wines. The quality of these varies, of course, and many are in limited supply, but some are both well made and widely distributed. If these wines lack the depth of flavor and potential for improving with age of the finest Bordeaux châteaux, examples such as Larose-Trintaudon, from the Médoc, nevertheless display the balance, complexity, and elegance that characterize red Bordeaux. Château Lauretan 1981 ($3.99), a more modestly scaled wine, is a pleasant Bordeaux whose price makes it an excellent value.

ZINFANDEL 1981

Parducci ($5.25)

CALIFORNIA WINE-MAKERS PRODUCE Zinfandel in a variety of styles—light and fruity; medium-bodied, with more character; deep-colored, intense, and tannic; and even overripe and portlike. Whether it's the multiplicity of styles or the dominance of Cabernet Sauvignon that's to blame, it seems that Zinfandel is no longer as popular as it was, and many wineries are discontinuing it. This is a pity, because the lighter-bodied styles in particular provide a drinkable and distinctive wine whose spicy, berrylike aromas and taste set it apart from any other red and enable it to complement a variety of dishes with definite flavors of their own. Parducci is a good example of this easy-to-drink style, as is the slightly more intense Fetzer 1980 from Lake County ($4.99).

RIOJA 1978

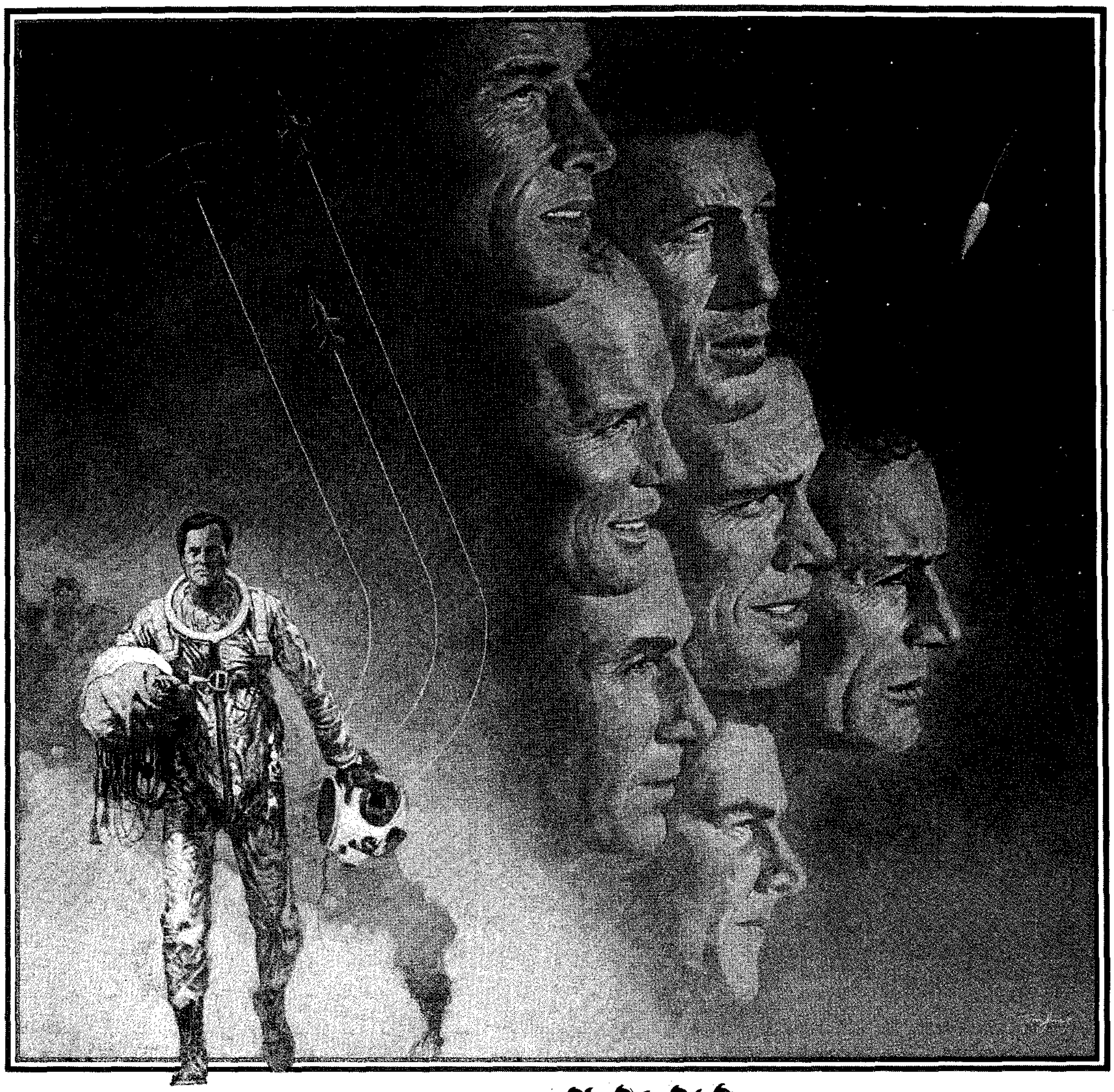
Marqués de Cáceres ($5.59)

THE TRADITION IN RIOJA HAS BEEN TO age wines in wood longer than is done in other wine regions and, often, to blend different vintages together to produce a particular house style. Today, the trend is toward Riojas with less wood aging than in the past and more accurate vintage dating. While less successful Riojas may be light and thin or excessively woody, the best examples still have a relatively mature and subdued taste that distinguishes them from the more intense and vigorous reds found elsewhere. Marqués de Cáceres is typical of the new style, as is Bodegas Olarra Cerro Añon 1976 ($4.99).

CROZES-HERMITAGE 1979

Paul Jaboulet Aîné ($6.75)

MOST RHONE WINES, ESPECIALLY THOSE sold simply as "Côtes-du-Rhône," are straightforward reds, made from a blend of several different grape varieties, have more flavor than finesse. Those from the northern Rhône, however, made from the Syrah grape, often manage to combine a positive, full-bodied character with some complexity, as does this Crozes-Hermitage. ■



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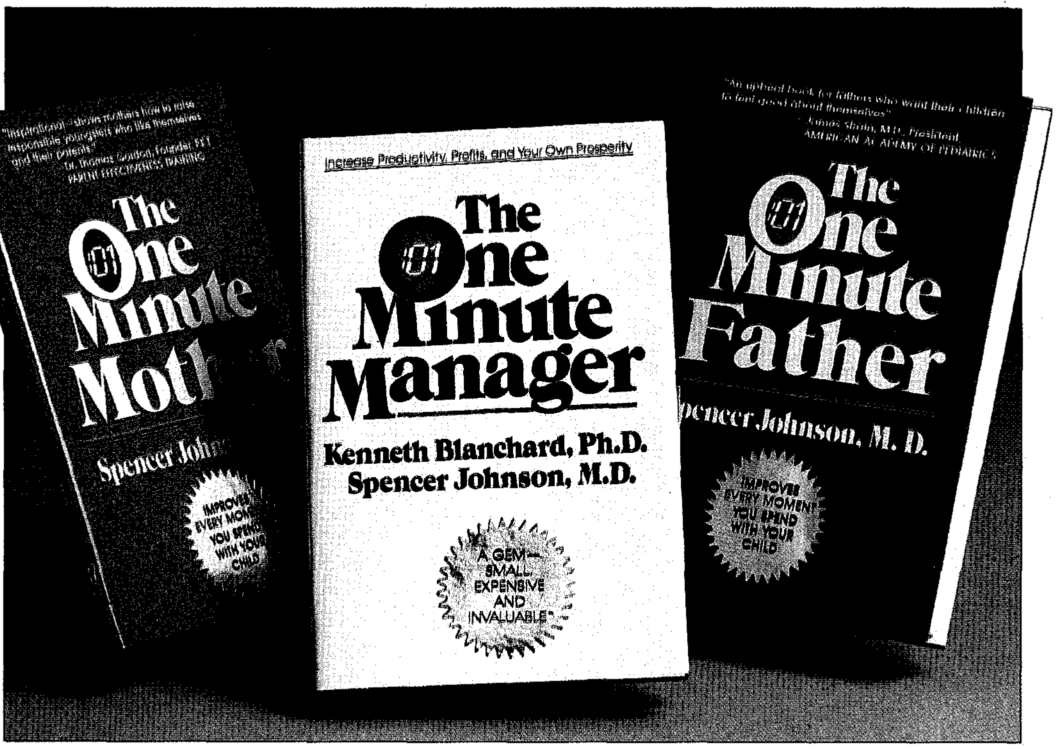
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Just a Minute...

By Jesse Kornbluth

The Enormous Success of a Tiny Business Book

ONCE THERE WAS A BRIGHT young man in La Jolla who was going nowhere fast. He was a doctor, but instead of treating sick people, he was looking for something that would keep them from getting sick.

Soon enough, he was reduced to sleeping in his La-Z-Boy chair and eating Ritz crackers.

Still, he was happy, because although he was divorced and poor, he was discovering three secrets that were helping him and his neighbors raise their children.

One day, the doctor went to a cocktail party and met another bright young man, a business-school professor who had come to California to write a book about families.

The doctor shared his secrets. "This is what I've been teaching managers for the past fifteen years," the professor said.

The next week, Spencer Johnson, M.D., put aside his manuscript of *The One Minute Parent* and started writing *The One Minute Manager* with Kenneth Blanchard, Ph.D.

They had no idea that their tiny, overpriced book would find a million buyers, make them rich, and spawn a five-foot shelf—well, a one-foot shelf, anyway—of *One Minute* books.

Two months after they started, all Blanchard and Johnson knew was that they had a first draft they liked.

Of course, their book was only 110 pages long.

And it was written as a fable, with lots of white space on each page. The entire first page, for example, is simply this:

> Once there was a bright young man who was looking for an effective manager.
>
> He wanted to work for one. He wanted to become one.
>
> His search had taken him over many years to the far corners of the world.
>
> He had been in small towns and in the capitals of powerful nations.

And what follows makes *Jonathan Livingston Seagull* seem like *Gilgamesh.* The young man hears of a "special manager" who produces great results and is liked by his workers. He visits him. The manager shows him a plaque: PEOPLE WHO FEEL GOOD ABOUT THEMSELVES PRODUCE GOOD RESULTS. The manager says he is a One Minute Manager, because "it takes very little time for me to get very big results from people."

The young man doesn't understand.

The One Minute Manager sends him to talk to "my people."

The first of these people explains One Minute Goal Setting, a way of recording goals on a single page so everyone knows what is expected of him.

The second person describes One Minute Praisings, a way managers can help workers reach their full potential by

Photograph by Donal Holway.

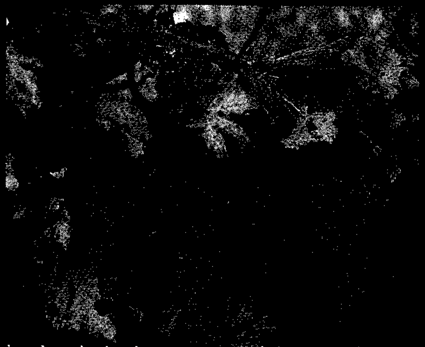
WINE & FOOD

abernet Sauvignon is the unrivaled King of California wine grapes. The distinction is well deserved for it was this magnificent varietal that first put California on the world map of wine. A native of Bordeaux, the wines produced of this grape have, for centuries, been among the world's finest and most enduring.

WINE

As with all heartier red wines, Cabernet Sauvignon must be properly aged to be at its best. When fully mature, a deep aromatic bouquet typically is followed by round, full flavors suggesting berries and herbs, warm earthy flavors, rich in varietal character. Velvety smooth in texture, it is a gentle giant of a wine.

Recognized for its excellence, our gold medal winning 1977 Proprietor's Reserve Cabernet Sauvignon is classic in its composition and sufficiently aged to be entirely enjoyable now.



FOOD

Traditionally, a wine as full bodied and flavorful as Cabernet Sauvignon is served with dishes of beef or venison, hearty stews, cheeses and rich pastas.

In our home, we enjoy Cabernet with a wide variety of foods. One I'm especially fond of is our own *Eagle Ranch Roast*, a wine country dish developed by my wife Vicki. Generously seasoned with olive oil, garlic and rosemary, this complex layering of flavors would overpower a wine of lesser body and character.

If you would enjoy sampling some of Vicki's recipes and learning more about wine, please write to the address below for your free brochure, "Wine and Food: Cabernet Sauvignon" a collection of family favorites uniquely compatible with this King of California Wines.

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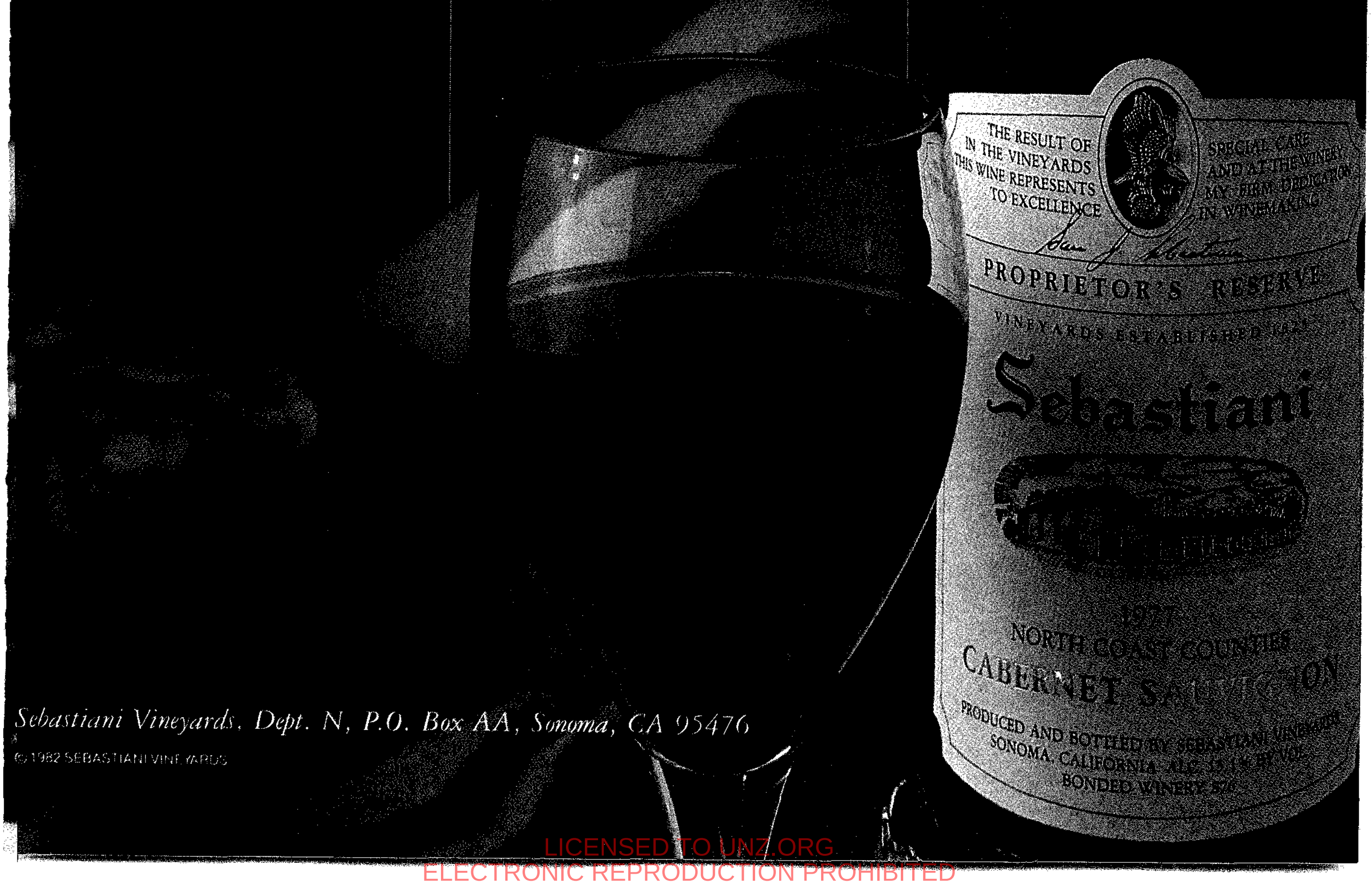
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metal
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Portrait of a woman wearing mētāl

Mētāl, which is an essence created in France, is one hundred and twenty dollars an ounce. It is also, among other things, a bath gel, a body milk, a soap, a dusting powder.

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Bonwit Teller

catching them doing something *right*.

The third person tells him about One Minute Reprimands, a way of criticizing behavior without attacking self-esteem.

The young man goes back to see the One Minute Manager, who explains that communication is the key to all three secrets. "Feedback," he says, "is the Breakfast of Champions."

The young man understands—and becomes a One Minute Manager.

And that's it.

"There isn't one new thought in there," Spencer Johnson says.

IN THE WINTER OF 1981, KEN Blanchard brought copies of this fable to his seminars and asked the businessmen who attended to criticize it.

A thousand managers and four drafts later, there were no more criticisms.

In the spring of 1981, Blanchard had 5,000 copies privately printed.

Blanchard and Johnson put a $15 price tag on the book.

"If people in business saw it as a $5 book, they'd see it as a $5 idea," Blanchard says.

They slapped a sticker on the front of the book: "A gem—small, expensive and *invaluable*."

"We didn't want anyone to accuse us of not knowing it was expensive," Blanchard says.

Then they went off to the National Restaurateurs Convention to explain One Minute Managing to an audience of 1,000. When their presentation was over, there was an opportunity for the conventioneers to buy the book. In 25 minutes, 600 of them did just that.

It wasn't long before the Bank of America ordered 2,200 copies and Southwestern Bell called for 2,000.

Blanchard and Johnson ordered a second printing.

After selling almost 20,000 copies this way, however, they concluded that self-publishing had its limitations.

They teamed up with Margaret McBride, a San Diego agent Johnson had met at a writers' conference.

McBride sent the book to Pat Golbitz at William Morrow.

After spirited bidding from seventeen other publishers—and despite the authors' insistence that the book be printed as written and sold for $15—Morrow bought *The One Minute Manager* for $110,000.

Everyone at Morrow was very happy.

Except the salesmen, who told the publishers they were crazy.

"We're living in difficult times," Larry Hughes, the president of Morrow, told them. "Book publishing is changing. I think we have a chance here at one of the biggest best-sellers in the history of the house."

The salesmen applauded.

And went out to get great results.

WHEN THEY WROTE TOgether, Johnson and Blanchard started each day by reading their goals aloud.

Their intention, they said, was to sell 300,000 copies and stay on the New York *Times* best-seller list for six months.

Later they asked Morrow publisher Sherry Arden to state *her* goals.

Arden considered the marketing strategies Morrow would be using to promote the book—including the first money-back guarantee in her fifteen years at Morrow—and agreed that it might indeed sell 300,000 copies.

They all were wrong.

After 41 printings, Morrow has sold 700,000 copies, enough to keep the book near the top of the *Times* list for 55 weeks.

Sales have been so strong, in fact, that last spring, realizing it had been a mistake to sell the paperback rights for $450,000—indeed, for any price—Morrow tried to buy the rights back from Berkley Books.

Berkley declined.

Last month, Berkley issued 580,000 paperbacks at $6.95.

Berkley was also too conservative.

This week, as the book makes its first appearance on the *Times* trade-paperback list—at No. 2—the house has rushed 110,000 more copies into print and is, says publisher Rena Wolner, hurrying to prepare a cover proclaiming *The One Minute Manager* the No. 1 best-seller.

A BOOK THAT PROMISES TO "increase productivity, profits, and your own prosperity" in just 60 seconds will always find buyers in a nation obsessed with simple solutions and quick fixes—or so the conventional wisdom holds.

The One Minute Manager has indeed sold books—and more.

In addition to the American best-seller—and translations into sixteen languages—there is a *One Minute Manager* cassette.

There is also a *One Minute Manager* videotape, which is, at $950, CBS-Fox's biggest seller.

Last month, Morrow published several hundred thousand copies of Spencer Johnson's *The One Minute Mother* and *The One Minute Father.*

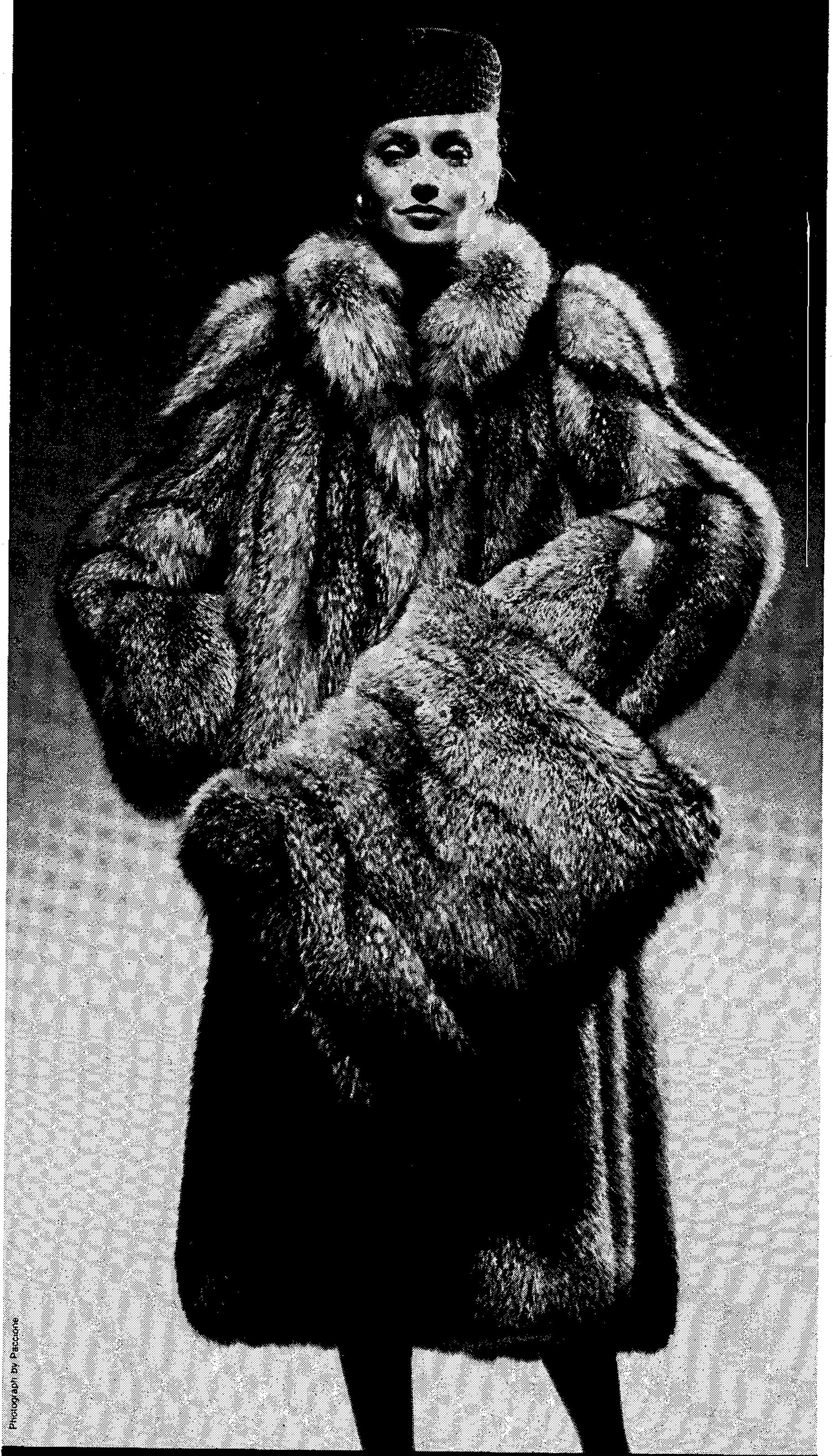
In February, Morrow will release *Putting the One Minute Manager to Work,* the first of a proposed fifteen volumes in Ken Blanchard's "One Minute" Library.

Right now, software companies are bidding on *Putting the One Minute Manager to Work.*

Soon you'll be able to insert a disc into your home computer, type your workers' names and job descriptions, and receive strategies for praising them.

Also in the works: *The One Minute*

Neustadter



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Salesperson, The One Minute Teacher, and, if Spencer Johnson's eldest son carries out his threat, *The One Minute Child.*

And all of this was—and will be—accomplished without a single nice word from the traditional media.

Reviewers *hated The One Minute Manager.*

"A short allegory (for small minds)," harrumphed *Kirkus Reviews.*

PAVLOV IN THE OFFICE was the *Time* headline.

It got so bad that Morrow hired Ruder & Finn to crack the business press.

No dice—even with Blanchard writing to his old high-school chum Bill Rukeyser, the top editor of *Fortune.*

And even now, as Spencer Johnson stumps the country on his parenting tour, no one in the media capital of the world seems to understand that One Minute Managing doesn't mean getting your way in a minute but taking care of the basics quickly and directly so you have more time for real communication.

"I started on the *Today* show with Jane Pauley," Johnson says, recalling his most recent encounter here. "It was a typical opening. Her tone was 'You don't *really* think in one minute you can make a difference, do you?' "

But Johnson and Blanchard expect that in New York.

"New Yorkers get a kick out of thinking life is complicated," Blanchard says. "Elsewhere in the country, people are looking for answers—that's why they left New York."

"Also," Johnson says, "the One Minute Method is simple, and we've all been trained to disbelieve the simple."

This includes Johnson.

"The One Minute Method does seem unbelievable," he says. "I know it seemed unbelievable to me."

IT MAY BE A FABLE, BUT THE WAY Spencer Johnson, who is now 44, says he got onto his technique was through a San Diego psychiatrist who was treating foster children with behavior problems. This doctor said that the way to scold a child is to tell him—briefly—what he did wrong, then pause, touch him, and tell him how much he's loved.

Johnson tried this with his sons, Cameron and Emerson. It worked.

One day, two-year-old Emerson was misbehaving in a supermarket. Johnson scolded him. Emerson behaved.

On the way home, Johnson saw a bumper sticker: HAVE YOU HUGGED YOUR CHILD TODAY?

Johnson realized that his sons misbehaved in order to get him to say "I love you."

In a flash, he invented One Minute Praisings.

Later, his ten-year-old was helping him photocopy an early draft of the parenting book. Johnson wanted to catch him doing something right and give him a One Minute Praising, but everything Cameron did was wrong.

Johnson scolded him.

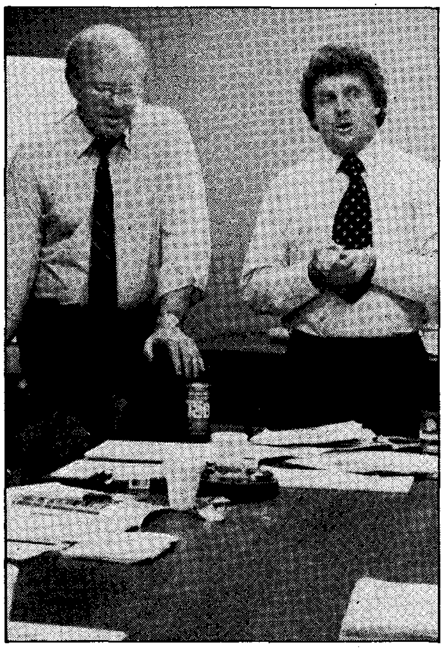
"Gee, Dad," Cameron said, "you never told me how you wanted it done."

At which point Johnson invented One Minute Goal Setting.

That he would write this in the style of a polyester-suited Yoda was inevitable.

Johnson had, over the years, written 27 morality tales for children. These books, he says, sold 7 million copies. He's scarcely seen a penny. "You have to really work at being that dumb," he says.

After that, Johnson wrote *The Precious Present,* a fable about a little boy who looks for the secret of happiness. This was published in 1981. The publisher then went belly-up. (Johnson bought the rights back, and Doubleday will reissue the book in March.)



Minutemen: *Blanchard, Johnson.*

Which led him to the parenting book, the cocktail party, and Ken Blanchard.

That Blanchard, now 44, would want to collaborate with a fabulist was also inevitable.

The son of an admiral "who was as nurturing as Mister Roberts," he wanted to be a nurturer himself. But along the path to his dream job as dean of students, he collaborated on a book called *Management of Organizational Behavior,* which, unlike most business books, was written in plain English. Over the years, this book sold a million copies, Blanchard says, and he became a professor of business at the University of Massachusetts.

The managers he taught told him that his leadership techniques were particularly useful at home, so Blanchard took a sabbatical in 1976 and moved his family to California "to study families." Almost accidentally, he says, he and his

Photograph by Raeanne Rubenstein/*People*, © 1982 Time Inc

wife, Marge, founded Blanchard Training and Development, Inc.

In his training sessions, his method of instruction was to tell anecdotes.

Johnson had the big ideas.

Blanchard had the stories.

Both believed they were talking about the basics of all human relationships.

Both believed that people were more interested in their jobs than they were in their kids.

And they published just as business books started flying out of the stores faster than sex books.

IT IS ALWAYS STRIKING WHEN A book is so successful that it becomes a way of life.

In this case, it is also a little frightening.

Nothing against improved human communications, of course—a moment of kindness is much to be valued, even if it comes from your employer—but what will One Minute Managing mean to real subordinates in real jobs?

Will it mean what the authors claim: reduced stress, greater productivity, a sense that employees "own" their little corner of their companies?

Or will management use it to substitute "satisfaction" for salary, "participation" for profit sharing?

The authors have done no studies.

Neither, to their knowledge, has anyone else.

So the only immediate hope for those who wish this phenomenon would disappear quickly—for the One Minute Praising to be seen, in the words of the inevitable parody, *The One Minute Lover,* as a "One Minute Stroking" and the One Minute Reprimand as a "One Minute Nutcrush"—is that the authors get swelled heads and blow it.

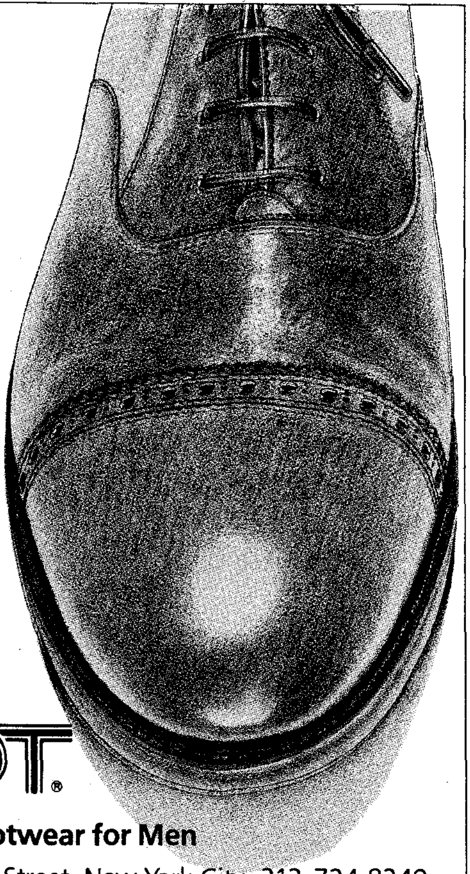
This they will not do.

Spencer Johnson still lives in his old $500-a-month apartment. His only extravagances are a ten-year-old Porsche, a word processor, and an office overlooking the Pacific. "If I had to choose between recognizable fame and the Black Plague," he says, "I'd take the plague."

Ken Blanchard has bought a new house, but that's all. "Marge says we'd better not forget Christmas cards this year or people will say, 'They're getting uppity.' "

Blanchard explains why he and Johnson are not going to coast on their success. "*The One Minute Manager* has put us on the beach," he says. "Usually, once people in management training get onto the beach, they head back into the water—they get backed off. They change knowledge and attitudes, but they never get to behavior. We intend to move up the beach—we want to give people strategies they can use to change behavior."

Wait a minute, America. ▬



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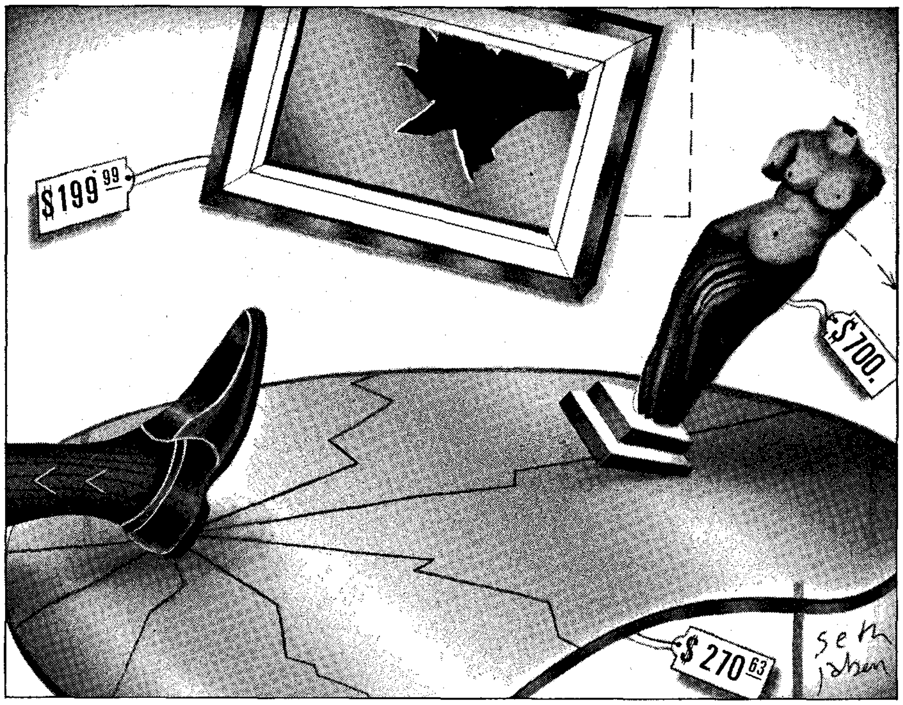
The Urban Strategist/Peter D. Lawrence

ALL ABOUT HOME INSURANCE

"...Often a homeowner finds, to his rage, that the premiums he's paid for years don't cover what he thought they covered..."



Disaster: *If you're the clumsy guest, it's time to scan your homeowner's policy.*

LAST YEAR I CASUALLY PROPPED THE heel of my shoe on the kidney-shaped glass top of a friend's coffee table. *Crack!* It was one of those embarrassing situations that can end a friendship: I insisted on paying; he wouldn't hear of it. Very awkward indeed.

But easily solved. I had a homeowner's insurance policy, and it included liability; the insurance company came to the rescue with the $270.63 it cost to replace the glass.

Not all insurance stories end so happily, though. More often a policyholder finds, to his rage, that the premiums he's paid for years don't cover what he thought they covered. This shouldn't happen—and won't, if homeowners know how a policy works and then buy the amount of insurance they need.

The consumer's job was made easier in July 1982, when a New York State mandate that policies be written in "plain English" went into effect. Cutting out the old-fashioned jargon meant a 40 percent reduction in words. But as I found in months of research, policies still contain terms and phrases that are *not* easy to understand yet would not raise a danger signal unless you happened to know a lot about insurance.

Despite its name, homeowner's insurance is not just for those who own a house. And even if you don't have baubles from Bulgari or signed Louis XIV armoires, you probably cannot afford to be without at least the minimum policy; $15,000 of coverage for possessions and $25,000 for liability is the least that most companies will write on an apartment, while higher amounts are required for a house.

What you buy with a homeowner's policy (it's called a tenant's policy for those who rent or own an apartment) is a package of protection against certain risks. If you own a house or townhouse, this includes insuring your dwelling (and other structures on your property, from toolshed to gazebo) and your personal possessions. If you are an apartment dweller, though—even if you own a co-op or condominium—your coverage is for personal possessions only (plus a *limited* amount for improvements to your apartment, such as wallpaper and built-ins). It is assumed the cooperative corporation or condominium association holds insurance on the structure itself. Condominium owners can add a loss-assessment rider to their policies to cover structural damage and certain other problems.

Renters and co-op owners buy an HO-4 policy; the almost identical policy for condominium owners is called an HO-6. Both offer "broad" coverage for losses caused by eighteen named perils, such as fire, smoke, theft, explosion, riot or civil commotion, and the freezing of the plumbing, heating, or air-conditioning system or domestic appliances. Homeowners (as opposed to renters and apartment dwellers) can also buy a "standard" policy, which covers eleven perils, or an "all-risk" policy, which, despite its name, has *some* exclusions. All coverage is subject to a deductible; $100 and $250 are the most popular figures, although higher deductibles are available.

All policies also provide coverage for necessary increases in living expenses if you have to live elsewhere temporarily because your residence is uninhabitable; necessary medical payments to others for an accident occurring at your home or resulting from an action of yours or your pet's; liability for bodily injury or property damage to others who are in your residence with your permission, or caused by you or your employees in the course of their employment; and losses (usually only $1,000) resulting from theft of your credit cards. Coverage for these items is not generally subject to your deductible: You are covered dollar for dollar up to limits specified in your policy.

Key Terms

ALTHOUGH YOUR GENERAL HOUSEHOLD belongings—from your Bottega Veneta bags and Gucci shoes to your TV and Cuisinart—would usually be covered by your general policy, you might get substantially less for a loss than what it would cost to replace the item. Pay attention to these three insurance-industry phrases:

☐ **Actual cash value.** Until recently, all homeowner's-policy coverage for possessions was written on an "actual cash value" basis. This meant you would be paid an amount equal to current replacement cost *minus depreciation.*

Even if *you* consider your ten-year-old

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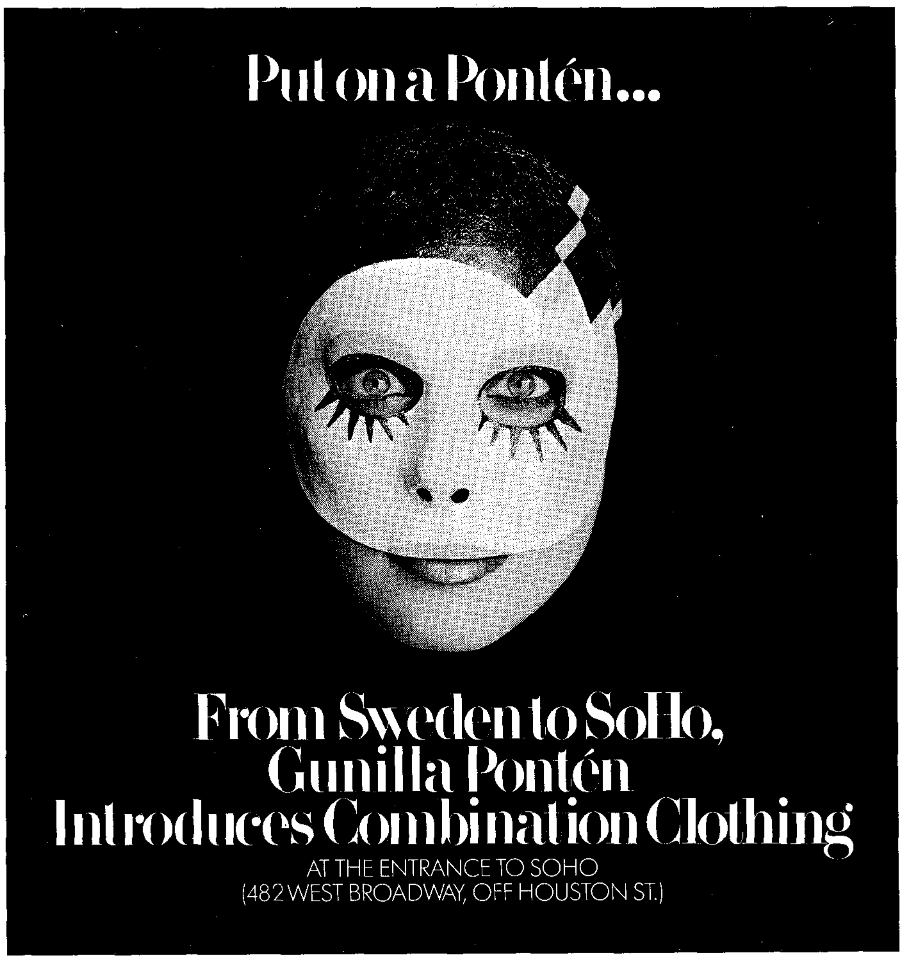

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couch or your five-year-old Sony TV in perfect condition, these and other used household belongings may have depreciated to less than half of their current replacement cost in an insurance assessor's eyes.

Unfortunately, there is no way to be sure ahead of time how much you would get back for a stolen or destroyed item. Although all insurance companies have certain internal guidelines, none of those I questioned could provide a specific formula.

In fact, as Louis Massetti (assistant claims manager for the New York insurance brokers Frenkel & Company) points out, this is often solely dependent on the value judgment of an assessor. For instance, if a broadloom carpet has been destroyed, an assessor would probably take off more for depreciation if there were young children in the household than if there were none. This lack of clarity on such an important issue is one reason many people now buy replacement-cost insurance.

☐ **Replacement-cost coverage.** Today, many companies, for an extra premium that Frenkel & Company estimates at 30 to 40 percent on a HO-4 or HO-6 policy, will add on a "replacement cost" endorsement (a word referring to something added onto the basic policy). This implies that you will be paid the full cost of repair or replacement without depreciation.

But watch out. While replacement cost definitely extends your coverage, read your policy's terms carefully: This coverage is not always as good as it sounds.

Even though you think you are covered for the replacement cost of an item, many companies will not pay more than 400 percent of an item's "actual cash value." This means you could still be out of pocket for old possessions that are now expensive to replace. For example, your old but still-functioning tape deck may have depreciated to an "actual cash value" of $75; "replacement cost" coverage would allow you to get back $300 ($75 times 400 percent). Yet it might cost you $500 to buy a new one.

Some policies specifically exempt from replacement-cost coverage antiques and other collectibles, while others will not cover apparel. Particularly insidious are clauses that state you will not get anything for items worth more than $500 unless you first repair or replace them.

With both "replacement cost" and "actual cash value" policies, your insurance company has the right to repair an item or replace it in kind (with a similar item) instead of paying you. This is a problem if, as is sometimes the case, you would rather have the money and do not want to replace the possession. In that event, the company may still agree to pay you but will probably offer what the company would have to pay to replace the item—which is always less than the amount you'd pay, since an insurance company can buy wholesale when you cannot.

☐ **Inflation protection.** Some, but not all, policies include an inflation-protection clause (often called an "inflation guard"), which automatically increases your coverage periodically (1 percent at the end of each three-month period is one common method). Read your policy to see if you have such a clause.

Do not let an inflation guard lull you into a false sense of security. Even if the total dollar amount of your policy seems sufficient, you may not really be covered the way you think you are. Inflation protection does not increase the standard policy limits on items such as jewelry, furs, and stamp or coin collections, nor does it increase your coverage on valuables itemized on your personal floater (a special extension to your policy; see page 90).

Beginning to catch on? Then perhaps you would like to test yourself on the following theoretical losses. Which, if any, do you think your basic policy would cover?

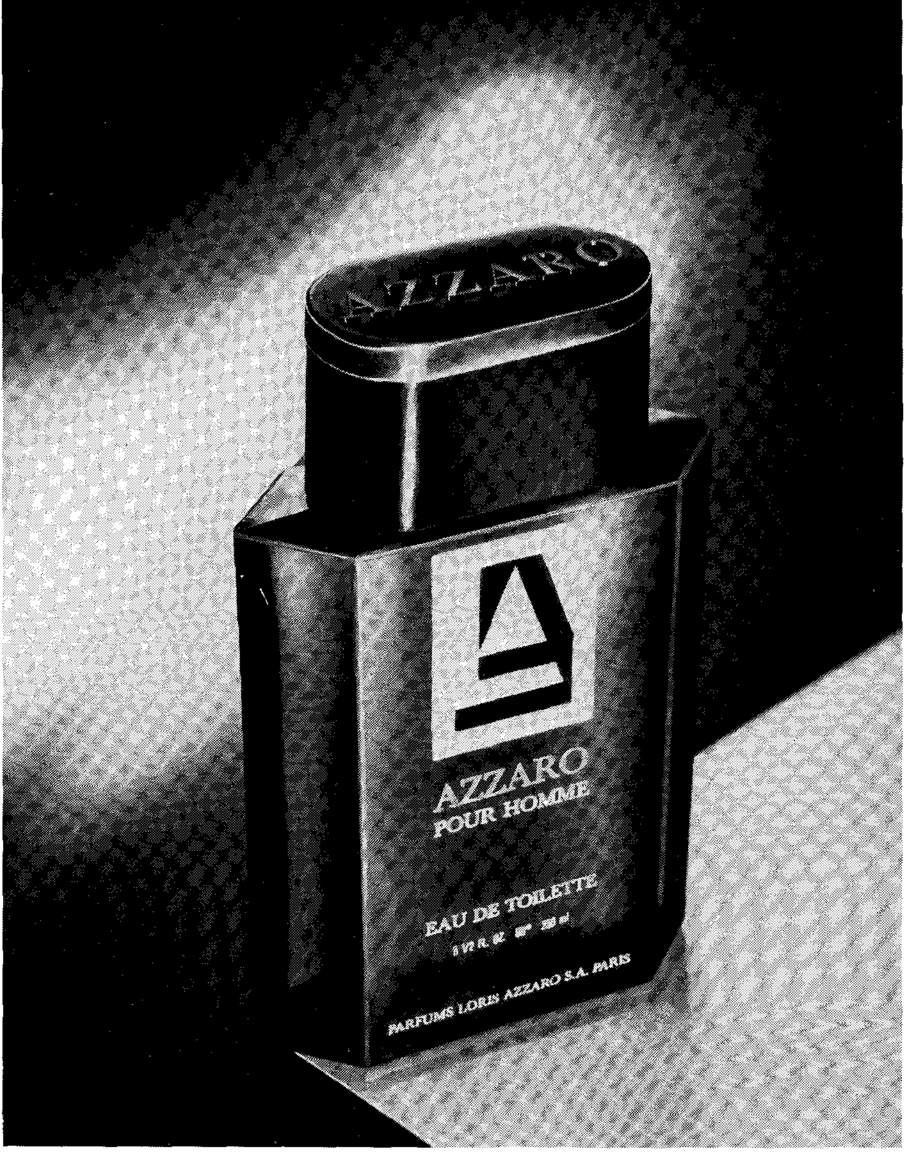
1. A small fire in your living room causes considerable smoke damage to your curtains, couch, and carpet without completely destroying them.
2. Your twelve-year-old son deliberately throws a stone and breaks a neighbor's window. The repair bill is $200.
3. A guest slips on your living-room floor, breaks his leg, then sues you for $25,000.
4. A $300 electric typewriter is stolen from your daughter's college dorm room.
5. You leave your car unlocked and unattended for two minutes. In that short time, someone steals the suitcase from your backseat.
6. Your hallway mirror falls to the floor, breaking the glass and the antique frame.
7. During a dinner party, a guest spills wine on your Oriental carpet. Professional cleaning is required to remove the stain.
8. The personal computer you use for moonlighting work at home is stolen.

You do not have to be an expert to know you are at least partially covered for the loss caused by the small fire (depending upon your deductible and the amount of coverage you have).

You are also probably protected on items 2 and 3. Deliberate damage caused by a child under thirteen is covered up to a maximum of $250 or $500, depending upon your policy. The liability portion of your policy protects you against claims arising from accidents to guests in your home, with $25,000 as the

As our storm battered sloop heeled perilously in the gathering winds off Tortolla, she clung tightly to me, hoarsely whispering that the warm, compelling scent of my Azzaro was giving her the courage to go on.

And we did go on. And on.



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minimum coverage in most policies.

The fourth loss—the typewriter stolen from your child's dorm—is a bit trickier: First make sure you have *off-premises-theft coverage* (standard protection in some locales but not in all New York City policies, because New York is a high-risk area). Without it, you are not covered for the theft of your belongings away from home. If you do have off-premises-theft coverage and your daughter was a resident at her dorm sometime within the previous 45 days, the typewriter theft would be covered, subject to your deductible (the 45-day residence requirement is a common clause relating to theft from students).

If you think you are covered for situations 5 through 8, you are headed for trouble. In fact, you will learn more about your insurance if you understand the *limitations* of its coverage.

Complications

READ YOUR POLICY CAREFULLY. IF YOU have any doubt about which perils you are covered for, look at Section 1, "Perils Insured Against." Also pay careful attention to exceptions.

☐ **Theft-coverage extension.** Belongings stolen from an unlocked and unattended vehicle or watercraft are not covered. But a theft-coverage-extension endorsement, costing about $8 per year, will give you this added protection.

☐ **Coverage for breakage and accidental damage.** If the hook gives way and your antique mirror falls to the floor and breaks, your insurance will not pick up the tab. But if a burglar smashes your glasses in the process of ransacking your apartment, you *will* be covered, because "vandalism" is a covered peril. To find how you can insure valuables against breakage, read the section on personal floaters (page 90).

A basic policy also will not cover any accidental damage (such as a wine spill or cigarette burn) you or a member of your family causes to your own property. But if a guest damages your property, his or her homeowner's policy should cover you up to $250 or $500, depending upon the policy limit. Another way to protect valuables such as an Oriental carpet is with a personal floater.

☐ **Coverage for business use of property.** As a writer, I've officially conducted business at home for more than six years, yet I never thought to read my policy regarding working at home until I started this article. Only then did I learn that anyone conducting even a part-time business at home should add an endorsement. Otherwise, not only would his business property (such as a computer used even partially for business) not be covered, but he could also endanger his liability and other related coverage.

I've just added such a business endorsement, and it cost me only $15 for a year. Even if you have a full-time job and merely supplement your income with work at home, discuss such an endorsement with your agent or broker.

Standard policies have other, equally dangerous shortfalls.

☐ **Ceilings on home improvements.** If you make improvements to your apartment—anything from expensive paint jobs and wallpapering to fancy built-ins—be aware that these are covered for only 10 percent of your total insurance (if your policy limit is $50,000, such improvements are covered for only $5,000). And watch out: Some policies limit such coverage to only $2,000, no matter what your overall coverage, while the HO-6 policies written for condominium owners often have $1,000 limits.

☐ **Rude shocks.** Probably the most important limitation is the coverage ceiling for each specific category of property. This is where many people experience a rude shock after a loss. Although the limits on these categories differ slightly from state to state and company to company, according to the Insurance Information Institute (an educational and fact-finding organization supported by 200 insurance companies), the most common limits are:

1. On money, bank notes, bullion, precious metals (other than silverware and goldware), coins (these include your Maple Leafs or Krugerrands as well as any coin collections), and medals, $100.
2. On securities, accounts, deeds, evidences of debt, letters of credit, notes other than bank notes, and stamps (such as collections), $500.
3. On watercraft, including their trailers and other equipment, $500.
4. On jewelry, watches, furs, precious and semi-precious stones, $500.
5. On silverware or silver-plated-ware, gold, and pewterware, $1,000.
6. On guns, $1,000.

Note: These are *total limits* for each loss for each occurrence. Thus, if a robber stole jewelry worth $1,000 and a fur worth $1,000, you would not get back $500 for each item, but a *total* of $500, since both are in the same category.

Worse yet, there is a type of jewelry loss in which you would not get even a penny unless you had supplemental coverage.

Lost or Stolen

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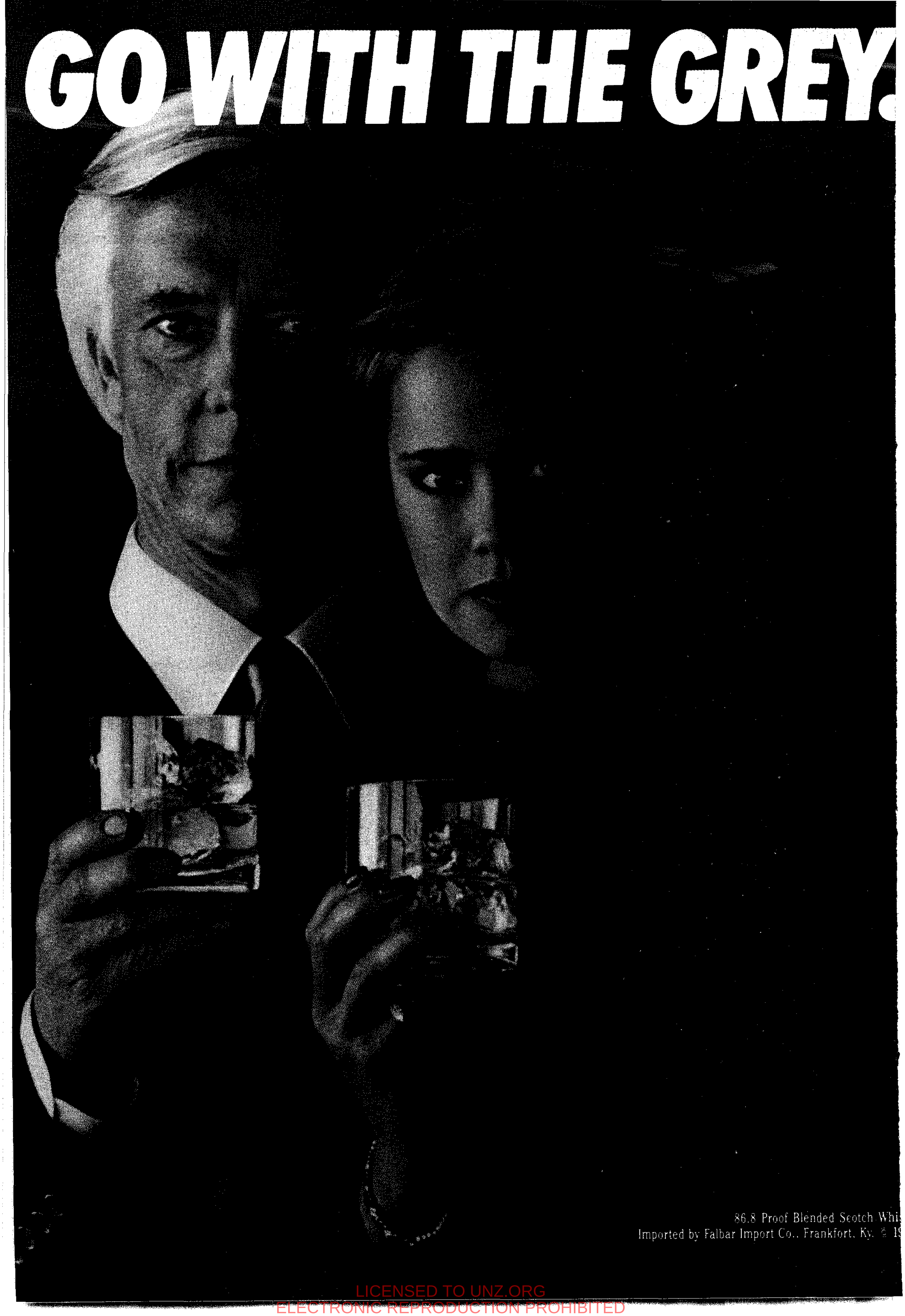
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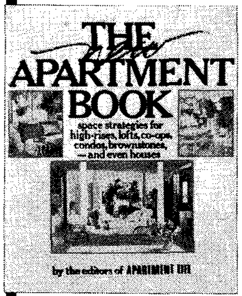
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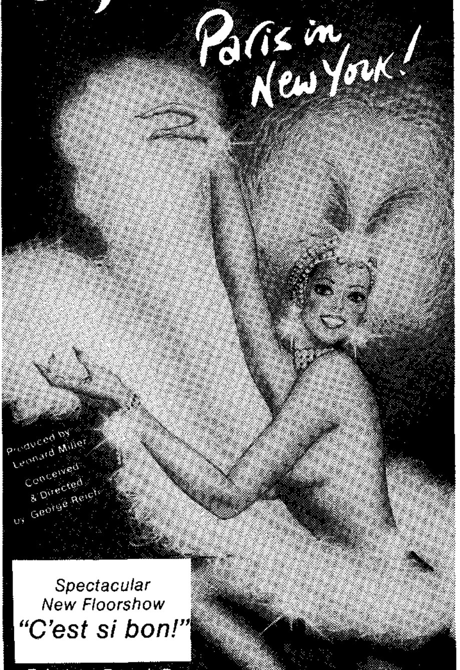
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route to and from the restaurant turns it up. You properly report the loss to the Police Department, then call your insurance agent or broker.

The bracelet had cost your parents $350. A more recent appraisal, in 1980, listed the value as $750. What settlement will you get today?

This type of loss is sometimes referred to as a "mysterious disappearance," and if you look in the general section of your homeowner's policy, you'll find that this is not considered a theft. Mysterious disappearance is not a covered peril.

A few years back, if the bracelet had mysteriously disappeared from your apartment rather than your wrist, you also would have been out of luck. But today, according to Everard Lee, vice-president of Frenkel & Company, you would be covered for "theft, including attempted theft and loss of property from *a known location* [my italics] when it is likely that the property has been stolen."

If that bracelet was *stolen* from you while you were somewhere other than your apartment, you could expect some reimbursement through your policy's *off-premises-theft coverage* (see page 86). However, the reimbursement limit for jewelry is usually very low; to increase it, you'd need to take out a personal floater.

Are there ways to protect yourself against mysterious disappearance and other perils not covered by your general policy or to raise the limits on the categories mentioned above? Most definitely.

First, some companies will let you add an endorsement to raise the limits on some categories of valuables. When available, this is the quickest (and often the cheapest) way to raise your coverage. For instance, the State Farm Fire & Casualty Company has a $2,500 silverware limit. But for $10 extra a year you can raise this limit to $5,000. At the Hartford Insurance Group the standard limit on jewelry and furs is $500; for $9 a year you can raise the limit to $1,000.

Not all companies will allow this, and those that do usually limit the amount of additional coverage. Raising your limits also does not solve the problem of mysterious disappearance. The best way both to raise your coverage and to increase the scope of your protection is with a personal floater.

Personal Floaters And Valued Contracts

EVERY INSURANCE COMPANY THAT I questioned recommends, for the broadest protection of personal valuables, a personal-articles floater. Named for the fact that your coverage "floats" with the insured item wherever it goes, a personal floater is usually sold as an extension to a basic homeowner's policy.

Floater coverage is by category—jewelry, furs, fine arts (including antiques), cameras, musical instruments, silverware, golfer's equipment, and stamps and coins—on an itemized basis. Each article is "scheduled" in terms of quantity, quality, value, etc. A bill of sale or professional appraiser's certificate is generally required to support description and value.

Premiums are quoted per $100 or $1,000 of appraised value; the premiums vary greatly from company to company.

Floaters offer several distinct advantages. For one thing, there are no deductibles; coverage is basically "all-risk" (although there are a few general exclusions—war, nuclear hazard, and wear and tear—and some categories, such as fine arts, have additional exclusions like breakage). For another thing, by insuring items separately you eliminate some of the quibbling over value that can occur after a loss.

But a floater is not fail-safe. Many people do not realize that a company may still deduct for depreciation. According to State Farm, the limit of the company's liability on a personal-articles floater shall not exceed "the lesser of (a) the Company's cost of repairing or replacing the property with other of like kind and quality; (b) the amount of insurance applicable to such property as shown in the Declaration; or (c) the actual cash value of the property at the time the loss or damage occurs." Such terms are common to most companies.

With jewelry, depreciation does not commonly come into play—although it can with a watch. But back to our diamond-pavé bracelet: Even if you itemize it and pay premiums based on $750 worth of insurance, if the company can replace the bracelet for less than $750 (by purchasing it wholesale), it will probably either insist on doing so or give you only what such a bracelet would cost it.

This may not be a problem if you want to replace the bracelet, but it illustrates the importance of having a *detailed* appraisal or bill of sale, including as much information as possible. For jewelry this means listing the metal and its purity (eighteen-karat gold is naturally worth more than fourteen-karat); the weight of the metal, if possible; the size, number, cut, and quality of stones (e.g., the Gemological Institute of America color and clarity rating of diamonds); and the names of the designer and the store where it was purchased if these add to the value.

With items that do depreciate, such as a fur coat, you may, even with a floater, get back less than the replacement cost.

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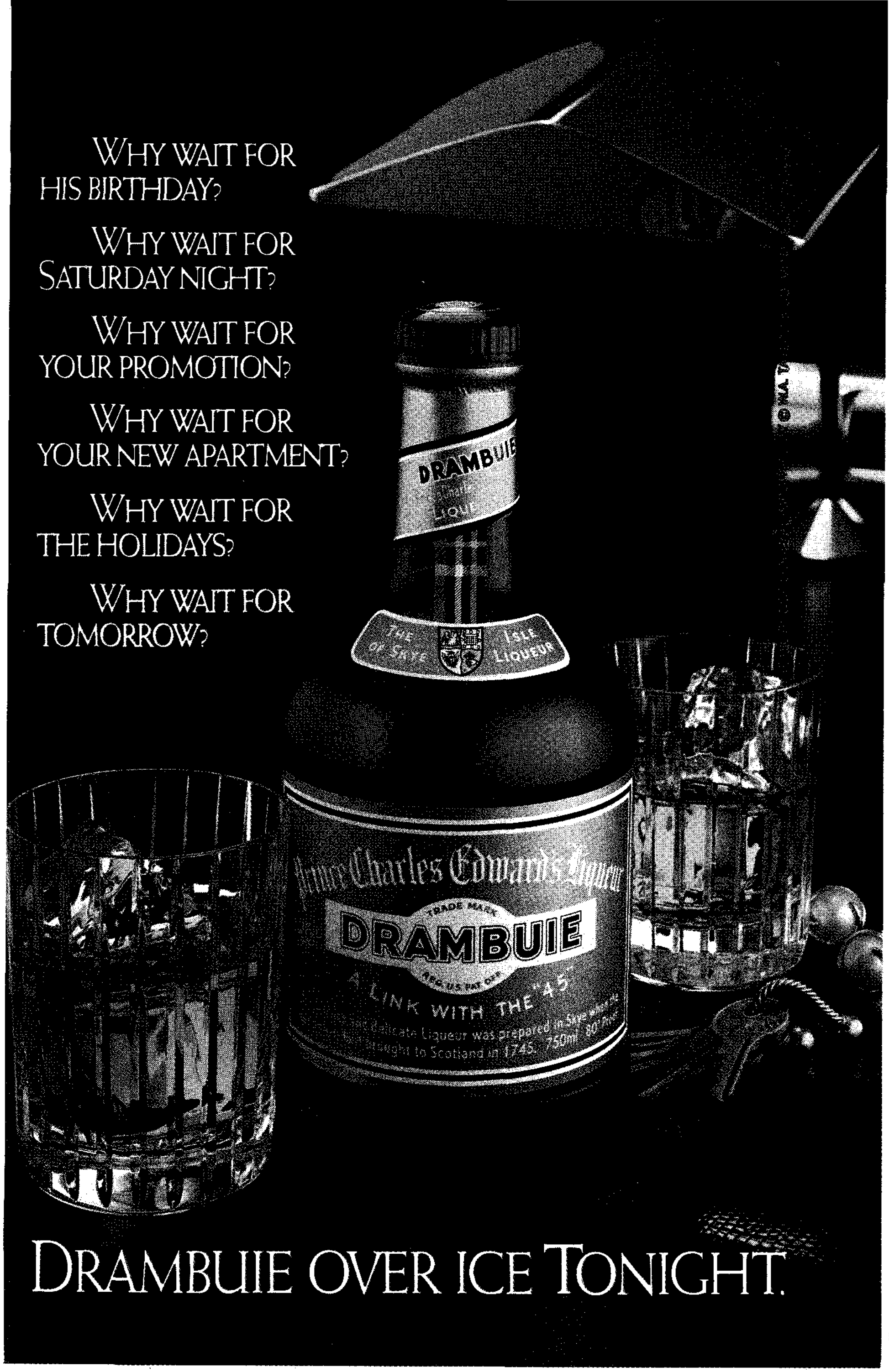
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will probably say the mink was worth only $3,500. It is possible the company will send you to a wholesaler who can replace the coat for $3,500. But you might be paid $3,500 and then have to chip in extra money to buy a comparable (albeit new) coat. Some—but not all—companies take depreciation on a fur into account, lowering your coverage (and premiums) each year. So check with your agent or broker.

If it is important that you get back the full sum for which an item is insured, you may want what is called a *valued contract*. Offered by only a few companies (Aetna, Atlantic Mutual, and Chubb are three examples), such a contract insures an item for a specific amount, as opposed to establishing the insurance company's maximum liability. If there's a total loss, the declared value is what you get. Period. Nor does a valued contract necessarily cost you more: The Federal Insurance Company charges Manhattanites $2.30 per $100 of a valued contract for jewelry, while Allstate's rate for a standard jewelry floater is $2.50 per $100.

Remember: Even with a valued contract, you will not get more than an item is insured for. There is no inflation protection on a floater—it is your responsibility to raise your insurance periodically, based on updated appraisals.

While most floaters exclude coverage for breakage of "fine arts" items, you can extend your coverage to include breakage by paying an additional premium, which varies from company to company. At State Farm, a fine-arts floater with breakage protection costs $5 per $1,000 of coverage; without breakage it is $4 per $1,000. For breakage, Allstate charges 30 cents per $100 of coverage for the first $10,000 worth of valuables, 25 cents per $100 for valuables between $10,000 and $25,000, and 20 cents per $100 for valuables between $25,000 and $75,000.

Your Negligence (Dealing With the Unexpected)

HOMEOWNERS OFTEN TAKE OUT INSUFFICIENT liability coverage.

Remember our example of the guest slipping on your floor, breaking a leg, then suing you for $25,000? Any policy should cover you for this amount, since $25,000 is usually the minimum liability coverage offered per incident. But what if that guest had broken his back, couldn't return to work, and sued you for $500,000? This is not unheard of in today's litigious society.

In case of a lawsuit, your insurance company will still represent you. But if the award is more than your coverage, the difference must come out of your pocket—and your future earnings, if necessary.

It is possible to increase your liability to $100,000 or even $300,000. But many people opt instead for what is called an *umbrella* (personal excess liability) policy.

To protect against catastrophic lawsuits, an umbrella policy takes over where the liability coverage on both your homeowner's and automobile policies ends. (To write an umbrella policy, most insurance companies require that you have underlying coverage of at least $100,000 for personal liability and $250,000/$500,000 for automobile bodily injury and $25,000 for property-damage liability.) The umbrella-policy coverage is sold for a minimum of $1 million, with higher amounts available.

"All successful people should have one," says Frenkel's Everard Lee. "It's also affordable: With one house and one car, you can buy $1-million worth of protection for about $100 a year."

Another area many people overlook is worker's compensation. What happens if your full-time nanny or housekeeper is injured while working in your home? This is not covered by your basic homeowner's policy or even an umbrella policy.

In New York State, if you have one or more full-time employees (those who work 40 hours or more per week), you should buy a worker's-compensation policy. "The annual cost of a policy covering one full-time in-servant is about $117," says Lee.

In addition, as of January 1, 1984, all employers of domestic helpers who work at least 40 hours a week for 30 days of the year will be required by New York State law to purchase disability insurance that would pay 50 percent of the person's salary up to $95 a week for 26 weeks for disabilities suffered *off* the job.

How Much Coverage Do You Need?

THE ANSWER IS EASIEST FOR HOMEowners, since most companies insist you insure your house for at least 80 percent of its replacement cost (the amount it would cost to rebuild it if you had a loss) and suggest you insure for 100 percent. (If you insure for less than 80 percent and you have a partial loss, you will be only partially covered.) When you insure your dwelling, your possessions are automatically covered for 50 percent of your policy total. You can then add supplemental coverage for more-valuable possessions, if necessary.

For apartment dwellers, the decision is harder. You are insuring only possessions. How much can they be worth? Probably more than you think. According to the Chubb group of companies, the contents of an average living room cost $4,500 in 1968; today the same furniture would cost $6,400. As with

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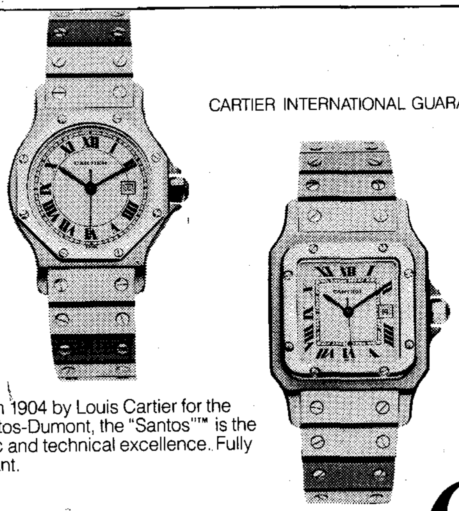

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other insurance, you want to be sure to have enough coverage but don't want to pay for more than you need. First, determine the value of your belongings.

Some people hire professional appraisers (the auction houses Sotheby's and Christie's will both take on such a job) to do a complete household appraisal and inventory. "But this is usually for clients with expensive art collections," says Everard Lee.

If you are not in this league, Lee recommends that you do your own inventory. Most insurance companies and agents will happily provide you with a household-inventory booklet; a version is also available from the Insurance Information Institute (110 William Street, New York, New York 10038). A typical form has pages for each room of your house, and columns where you can list the items—everything from clothing to heirlooms—as well as the date bought or received, price, and the present replacement value. The Insurance Information Institute suggests that you take photographs, with possessions *in place.*

You should also obtain professional appraisals for items likely to have appreciated in value since you acquired them, such as antiques, art, silver, jewelry, and coin collections, and update such appraisals at least every three years, adjusting your insurance on this basis.

Make sure you keep your inventory—including photographs, receipts, and appraisals—in a safe place. A safe-deposit box is best. Allstate Insurance Company warns that an inventory and even bills of sale are not conclusive proof of ownership. Other insurance representatives assert that an inventory will ease the claim process in case of a loss.

Tax Breaks: Not What They Used to Be

UNTIL 1982, PEOPLE IN THE HIGHEST TAX bracket frequently insured only part of their risk, either using a high deductible or buying less coverage than the value of their possessions. If they had a loss, Uncle Sam would help out.

Under the old law, as long as you itemized deductions you could write off losses (minus whatever an insurance company paid, or would have paid if you were covered by insurance but did not file a claim) in excess of $100 per loss.

For the tax years 1983 and after, the rules have been tightened. You must still deduct what your insurance policy would pay (if anything), and reduce each loss by $100. In addition, you may now deduct losses only if the combined total for the year exceeds 10 percent of your adjusted gross income.

This means that if your 1983 adjusted gross income is $50,000 your insurance losses for the year (minus whatever the insurance company would pay, and after deducting $100 per loss) must exceed $5,000 before you can write off a penny.

Also, says Andy Falke, of the Internal Revenue Service, both the old and new regulations allow you to deduct only the *lesser* of (1) a decrease in the fair market value of the item (equivalent to an insurance company's "actual cash value") or (2) the original cost of the item.

The I.R.S. does not recognize inflation. You could not claim your gold-and-diamond-pavé bracelet's value as $750, even if you had a current appraisal; you could claim only the $350 it cost ten years ago.

If your loss does not meet the stringent tests above, though, you can write off the cost of establishing the value of the lost or stolen item for the insurance company's benefit—i.e., a professional appraisal obtained after a loss—as a miscellaneous deduction on Schedule A, if you itemize deductions.

For additional information on I.R.S. regulations, get Publication 547, *Tax Information on Disasters, Casualties and Theft,* from your local I.R.S. office.

Where You Can Save

ALTHOUGH THE NEW TAX LAW MAKES IT less attractive to undertake part of the risk via the *highest* deductible ($1,000 or 1 percent of your coverage are two choices), some people still save money by increasing their deductible less dramatically.

For most companies, the lowest deductible is $100. The amount you can save on your premium by changing to a higher deductible varies slightly from company to company. At Allstate, *you'll pay a premium of 7 to 8 percent less* by increasing your deductible from $100 to $250, with an additional, similar saving for going to a $500 deductible.

"We've tried to encourage a $250 deductible," says Hartford's Robert Smith, "since the saving involved is roughly 10 percent."

And check out the smoke-alarm credit. If you have a functioning smoke alarm, as mandated by law, most insurance companies will give you a 2 percent credit on your tenant's policy. To qualify, homeowners must have a smoke detector on each floor of their house.

Other, similar credits are also available: 2 percent for a local burglar alarm, and 5 percent each for a burglar alarm or fire alarm connected directly to the

Police Department, a protection agency, or the Fire Department. These are average credits, so check with your insurance agent or broker for the specific rates for your company.

You can also save money on your personal-articles floater. Many companies offer lower premiums on valuables kept in a bank vault all year, or at least most of the year. At State Farm, for instance, the floater premium for jewelry kept in the vault all year is 30 cents per $100; its normal Manhattan floater is $3.10 per $100. And the Aetna Casualty and Surety Company offers a Custom Safekeeping Policy at only 50 cents per $1,000 of value for items always kept in a vault. (But there are exceptions, such as gold bullion and coins.)

Comparing Costs

HOW DO YOU DECIDE WHICH COMPANY'S policy is best for you?

"Compare total price," says Mark Presser, of the New York State Insurance Department. This means you should consider the *total annual premium*, which includes not only the basic premium but also the charge for floaters and endorsements. Some companies may charge a smaller basic premium but more for floaters, or vice versa. If you want to insure a necklace for, say, $10,000, it will make a great deal of difference if you pay $3.10 per $100 of coverage for a jewelry floater or merely $1.30 per $100 of coverage.

And consider: Is yours a valued-contract floater? If it is, the company will pay you whatever the item is insured for, rather than replacing it in kind, paying you the wholesale cost of replacing it, or deducting for depreciation.

Check also whether your policy has inflation protection, and whether it offers automatic off-premises-theft extension or theft-coverage extension. And note that the built-in coverage limits vary from policy to policy: Some companies pay a total of $250 for loss of jewelry and furs, others pay $500; some cover credit-card loss for up to $2,500, some for up to only $1,000. And so it goes.

How greatly do premiums differ for similar coverage? I checked with six leading New York State insurance companies, comparing their charges for an actual-cash-value HO-4 policy on a Man- apartment in a multidwelling building. It offered inflation protection, off-premises-theft coverage, and theft-coverage extension, and had a $100 deductible; it covered $27,000 worth of personal property and gave coverage of $5,400 for loss of use and $300,000 for liability.

The companies' premium charges ranged from $185 to $367 a year. Adding in the cost of a floater for $10,000 worth of jewelry increased the total annual

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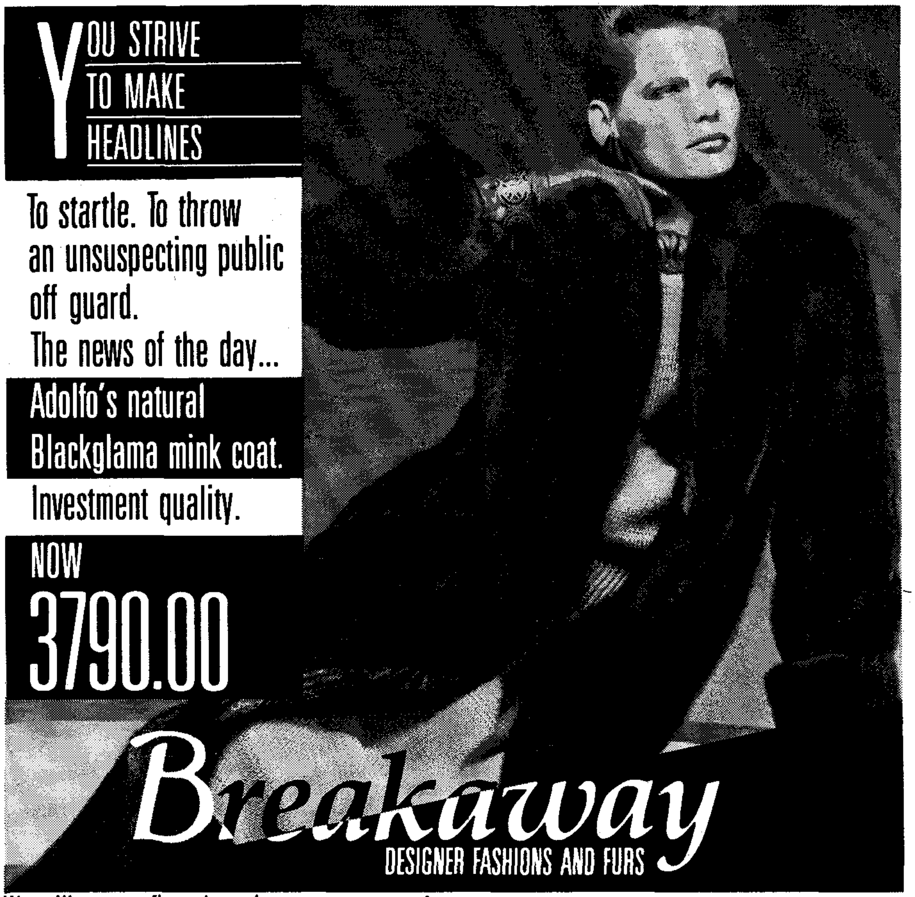

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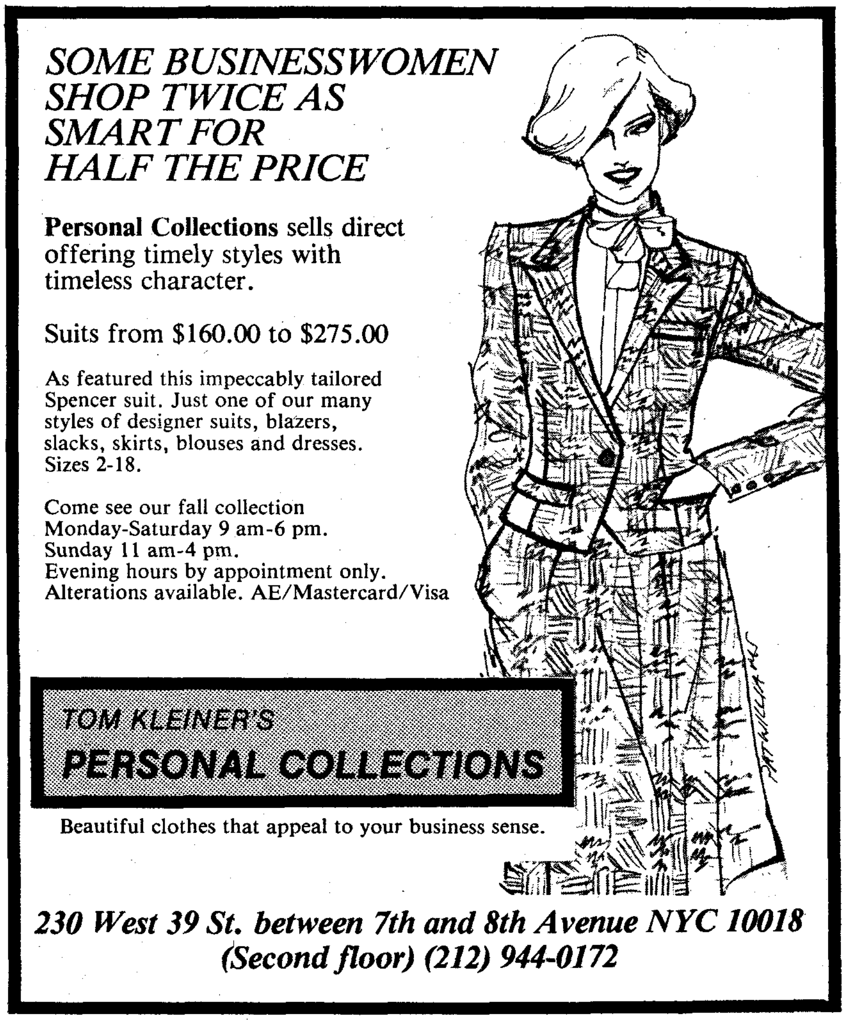

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premiums for those policies to between $435 and $541.

And there *were* some differences among them. Some offered better inflation protection, some offered higher coverage ceilings for such things as medical payments and credit-card loss, and two of the companies offered jewelry floaters that were more advantageous to the policyholder—that is, they were valued contracts. Shopping around *is* a complicated process.

To make your own price comparisons, get in touch with the State Insurance Department, Publications Unit, Agency Building 1, Empire State Plaza, Albany, New York 12257, for a free copy of its *Consumer's Shopping Guide for Homeowner's Insurance*. Last issued in 1979, and due to be published again in early 1984, it provides basic cost comparisons from twenty companies for both apartments and houses in the state.

Insurance and the Law

ONCE YOUR INITIAL HOMEOWNER'S POLicy has been in effect for at least 60 days, your company is prohibited from canceling it for three years, except for specific legal reasons such as nonpayment of premium, physical changes in the property insured after issuance, or discovery of fraud in obtaining the policy. Nor can it raise just *your* premium.

At the end of each three-year period, a company may cancel your policy or insist on altering the coverage in some way to lower its risk, but it must give you notice between 45 and 60 days before the termination of the policy. If it does not do so, you are again automatically protected for another three years. Not bad.

If you have a complaint about your policy, or even just a question, one place to take it is the Insurance Information Institute's Consumer Hotline (800-221-4954).

You can also go directly to the Consumer Service Bureau of the New York State Insurance Department. Its most common complaints are about claims not paid promptly, claims unjustly denied, and insurance dropped.

A complaint against an agent, broker, or insurance company must be filed in person or by mail (2 World Trade Center, New York, New York 10047). Use a claim form or write a personal letter. To ask questions or request a complaint form, call 488-5642 in New York City. Outside the 212 area code, call 800-342-3736. The State Insurance Department will investigate every complaint, looking into both sides. If as a result of your claim the department uncovers a pattern of unfair practices, it does have the power to fine an insurance company. But two-thirds of the complaints are resolved by a compromise agreement between company and complainant. ■

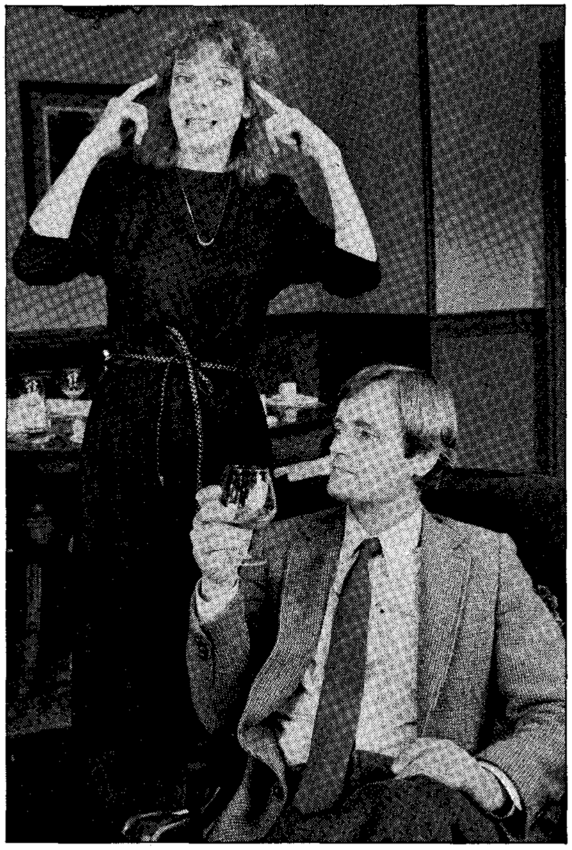
Theater/John Simon

WORDS AND DEEDS

"...Hampton's *The Philanthropist*—two remarkable plays in one. Ibsen's *The Master Builder*—a flawless masterpiece..."

DEPENDING ON YOUR WAY OF LOOKING at it, Christopher Hampton's **The Philanthropist** is either a heartbreaking comedy or a giddily madcap tragedy. Most likely it is both. Hampton was 24 in 1970, when he wrote this play—prodigiously canny for one so young—and it remains his best work. My original review (reprinted in *Uneasy Stages*) may have made too much of some cavils that—though still, I think, valid—are now less important in view of the skill with which Molière's *Misanthrope* has been reversed without being subverted, to make the new construct double-bottomed: as it were, two remarkable plays in one. Philip, the amiable philologist hero of Hampton's play (notice all the *phil*'s, from the Greek for loving), is a philanthropist, a lover of mankind who out of love reaches for every kind of accommodation and compromise, just as Alceste out of a frustrated love of idealized mankind and truth ends up as a hater of humanity. Both men finally forfeit all chances of closeness to another human being, although Philip maintains some flimsy vestigial form of social intercourse, whereas Alceste's only recourse is a wilderness of solitude.

Though one should stock the back of one's mind with *The Misanthrope* for the full enjoyment of *The Philanthropist*, the latter works well enough on its own terms, too. Manifestly, Donald, Philip's fellow tutor at an unnamed English university in "the near future" (which, since 1970, has come more than a little nearer), speaks for the author when he divides people into "those who live by what they know to be a lie, and those who live by what they falsely believe to be the truth," a proposition that the play develops with intelligence, charm, and remarkable technical prowess. The key to *The Philanthropist* is words: words as discourse, in which a casual "yes" or "no" may make a tremendous difference; words as language, from which one can make books, theater, art, or political propaganda, but into which one can also crawl as into an escapist game of hide-and-seek; and words as business, as in the cases of Donald, a once promising but now lazily time-serving English don, and Braham Head, a sleazy author of best-sellers, for both of whom words provide sinecures.



Wordplay: *Headly, McCallum in* The Philanthropist.

The master image that brings all this into focus is the anagram. Our philologist hero (his very profession is perceived as a dubious luxury) is a master of anagrams, and almost every event, idea, person in the play is a sportive anagram of some other person, idea, or event. A terrible reversibility, interchangeability, shiftiness rules the world. When, in an epiphany, Philip finds that the anagram for "Imagine the theater as real" is "I hate thee, sterile anagram!" he has a chance to break out of the vicious circle of game players and self-deceivers, but then he, too, lapses into his own particular hell of inertia.

Yet he is a good man, a deeply good man even, whose one flaw is the avoidance of assertive action. But is this a flaw in a world—and here Hampton is not entirely successful in making his point, though the drastic cuts this production makes in the second act further weaken his case—in which little morality, safety, normality survives? What makes this play unusual, however, is that such existential entropy is viewed neither with modish glee nor with facile fulminations but with the resigned half-smile of impotent wisdom. The production that André Ernotte has directed at the Manhattan Theatre Club does not shed noteworthy illumination on these meanings, but, save for the aforesaid cuts, it at least doesn't get in their way.

The crucial protagonist is portrayed decently enough by David McCallum. It would help, though, if his performance did not remind one so much of Alec McCowen's in the original production, if his face betrayed more palpable traces of ratiocination, and if he did not sport a haircut that might do for one of our trendier semiologists but not for this particular fuddy-duddy scholar. Anthony Heald is seedily credible as Donald; as the insecure, hurting and hurt Celia, Glenne Headly improves as the evening progresses, and ends up very good except for an unfortunate slouch—perhaps because her co-star is shorter. Benjamin Hendrickson is unbearably obvious as Braham, and Robin Bartlett, miscast as a seductress, couldn't score on Devil's Island. But the play, even in a shaky mounting, is good, civilized, thought-provoking theater.

IBSEN'S **The Master Builder** IS ONE OF the theater's few flawless masterpieces. I wish I had twenty pages here to analyze its complexity, profundity, brilliance—the manifoldness of its meanings and its applicability to all our lives. For something greater, you have to go back to Shakespeare, and even to him only at his best. I cannot imagine a human destiny that isn't emblematized in the pyrrhic victories and resounding fiascos of the play's characters: In almost fiendish compression, all the vanity of human aspirations is here, the transience of all triumphs and their insidious infiltration by defeat—if for no other reason, then

Photograph by Gerry Goodstein.

because someone or something always outlasts someone or something else, and though beginnings are simultaneous, endings never are. And then death, cutting the artist off from his work, making greatness no less surely than pride go before a fall. Thus art, like life, is at last an unrequited love.

Yet even before that final reckoning, what niggling accretions of guilt, what corrosive subtractions of disappointment, what sweetness in the mouth turning into bitterness in the heart or an ache in the conscience. I don't know of any other modern drama (and, my God, how modern this 94-year-old play is!) in which nobility and destructiveness, strength and weakness, innocence and culpability are so—not merely intertwined, no, nearly identical. If any modern play deserves the honorific "tragedy," this surely is it. It does not make you cry—it is as much beyond tears as those sublime performances greeted not with applause or even standing ovations, but with stunned silence.

And so it would be at the Roundabout if the production were more than just honorable, which it certainly is. It is, unfortunately, also a *Master Builder* without a master builder. Edward Seamon gives us a hardworking, well-crafted Solness, but also one who is much too ordinary, middle-American, totally lacking the crazy greatness, the cracked magnificence that magnetizes all around him. But Laurie Kennedy is a marvelous Hilde Wangel—a performance like a pointillist painting in which seemingly disconnected but finely limned and daedally integrated details ultimately spell out the great paradox of the New Woman (as Ibsen and Strindberg were first to put her on stage): heroine, neurotic, life-giver, angel of death, lost child. This performance easefully encompasses and embodies them all. Scarcely less good is the Aline Solness of Joan Potter, who perfectly balances the character's heartrending dementia with her even more moving effort at self-control. The others, excepting Maury Cooper as an inept Brovik, will pass. Roger Mooney's set is fine, but you do need the veranda in Act III that, along with other corners, the Roundabout production has cut.

You also need a good translation, rather than something rashly contrived by Gene Feist from existing translations (to avoid paying royalties) in which one line, "To stop me feeling so guilty," obviously comes from a British translation, followed immediately by "Stop you from feeling guilty?"—obviously from an American one. David Hammond's direction is, in the main, sound and respectful of the text, though there is some slight hanky-panky at the end. Our theater could use more Hammonds and fewer Serbans. ▬

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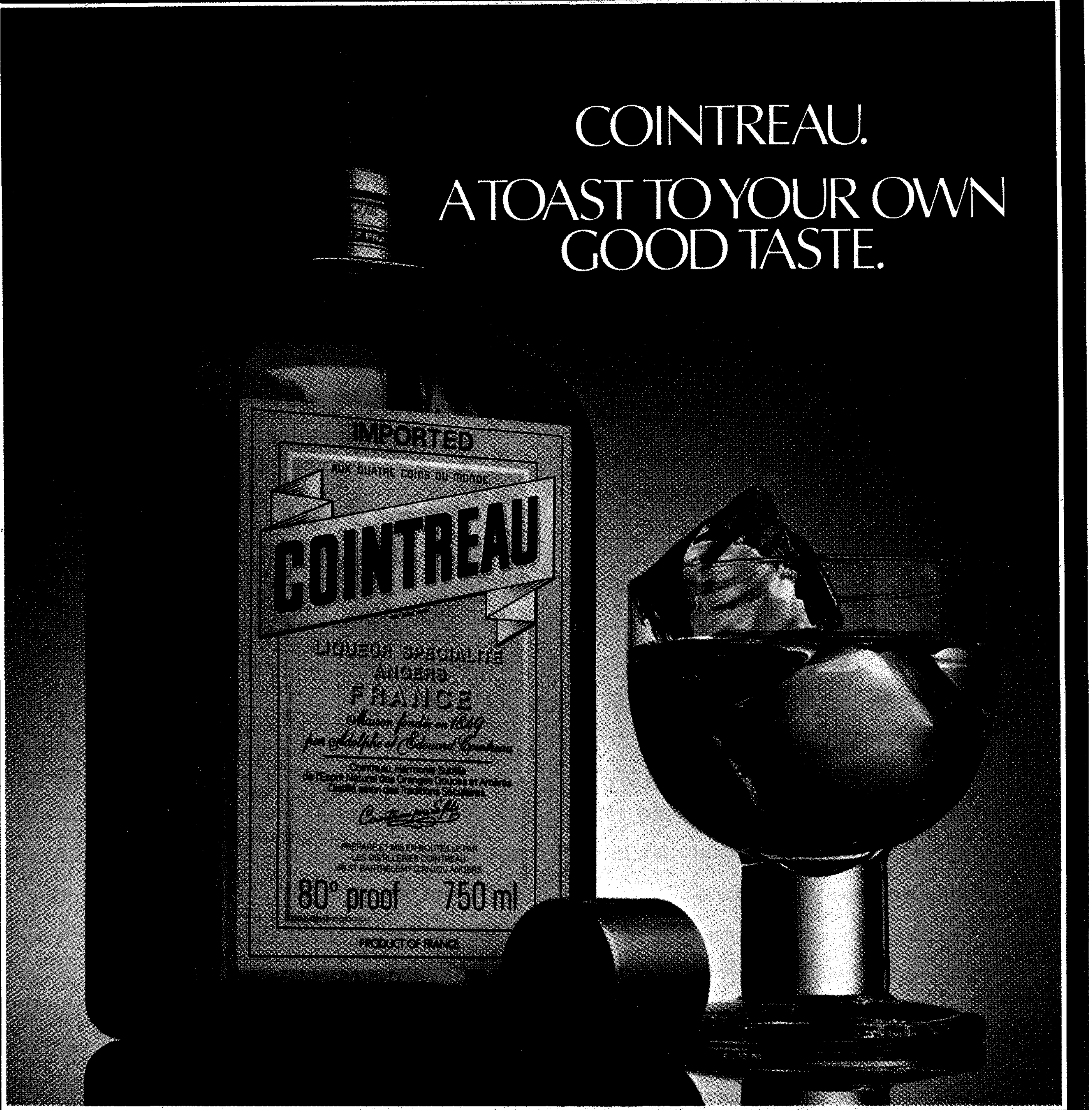
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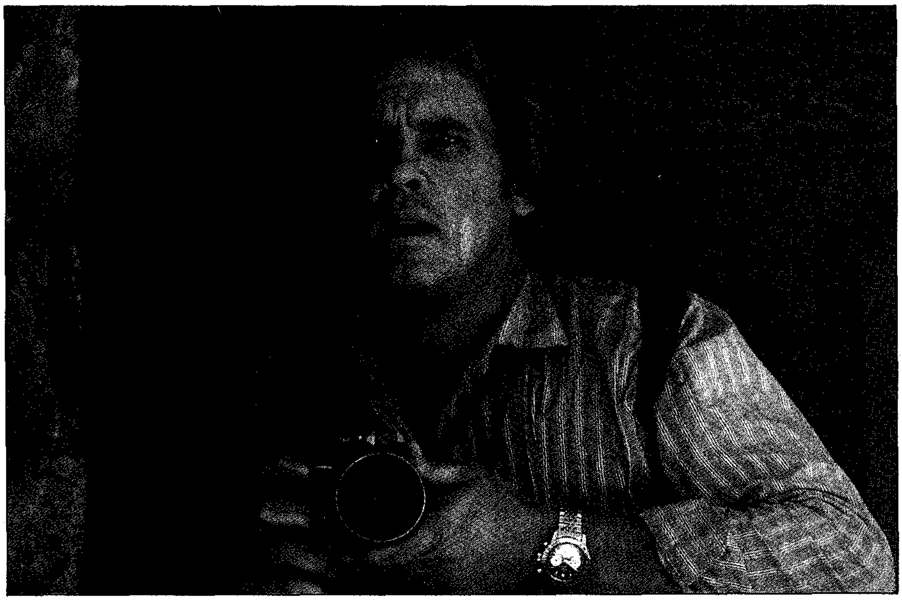
Movies/David Denby

BEHIND THE LINES

"...*Under Fire* is a terrific movie: It triumphantly combines politics and romance, public turmoil and private destiny..."



On the scene: *Nick Nolte as a journalist in Roger Spottiswoode's film.*

ARRIVING IN MANAGUA IN JULY 1979, just as the Sandinistas are closing in on the Somoza regime, Russel Price (Nick Nolte), a swashbuckling photojournalist who's not too smart about politics, asks a colleague what's going on in Nicaragua. The other journalist begins a lecture about the U.S. Marines' intervening in the civil war of the twenties, moves on to the guerrilla campaign led by Augusto Sandino against the marines, etc., and Price interrupts—"Never mind the peasant shit. I mean the important stuff." In other words, the best hotel, the best beer, where to get good shrimp. **Under Fire**, the most exciting and entertaining American political melodrama in years, offers as its central figure a deglamorized modern equivalent of the Humphrey Bogart freewheeler—the hero of such Warner Bros. anti-Fascist pictures of the forties as *Casablanca* and *To Have and Have Not.* Like Bogart, Nolte is a cynical, uncommitted American, out for adventure and a good time, who gets pulled into working for the cause. And, of course, once the American swings into action, he's devastating. Bogart cleared the Nazis out of North Africa and the Caribbean, and Nolte, faking a photograph in order to help "*la revolución*" (a morally dubious act that the movie endorses), practically hands the country over to the Sandinistas.

What's changed astonishingly in 40 years is the degree of background authenticity in American melodrama. *Casablanca* was filmed on studio sets in exotic Burbank, and generally looks it; *Under Fire* was shot in the Mexican states of Oaxaca and Chipas (by the great cinematographer John Alcott), and every scene is filled with the squalor and violence of an impoverished Central American country in the throes of civil war. Alcott, using filters, makes the clouds heavy purplish-black, the greens lush and dark. And the hitherto obscure editor turned director Roger Spottiswoode (*Terror Train, The Pursuit of D. B. Cooper*) has messed up the walls and fences of several small Mexican cities, filling the hilly streets with rubble and corpses and burned-out cars.

Spottiswoode is good at orchestrating a complex shot; he's caught the panic and incoherence of small, vicious wars—distraught people hurrying along ruined streets with their belongings; cars thrown in reverse by terrified drivers and wildly driven backward as bullets smash the windshield; soldiers idly executing a journalist against a low wall because they don't know what else to do with him. *Under Fire,* a terrific piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. The screenplay, by Ron Shelton and Clayton Frohman, is brilliantly plotted, intricate, and often gratifyingly worldly.

Under Fire begins in Chad in 1979, during the seventh year of that country's eternal civil war, which has drawn newshounds, mercenaries, and C.I.A. agents—the community of scavengers who fight in, cover, or undermine Third World countries. As well as Price, there is the radio correspondent Claire (Joanna Cassidy), who is gently trying to shed her longtime lover, Alex (Gene Hackman), a star *Time*-magazine reporter on the verge of giving up the dangers and excitements of the field for a network anchorman's seat. The movie is shrewd and funny about the weary professionalism of these toughened Americans, who are having a ball racing around the world. When Claire switches her affections from Alex to Price, no great fuss is made about it—out there in the big world, an affair is not something to be anguished over.

The action falters in Chad, and these three simply pick up and go to Nicaragua—a dandy little war, Alex says. Also moving on to Nicaragua are Jazy (Jean-Louis Trintignant), a charming but rather sinister French C.I.A. operative, and Oates (Ed Harris), an American mercenary, amoral, murderous, but oddly likable, who keeps popping up and killing people. Oates, whom Ed Harris makes as irrepressibly American as a baseball fan on opening day, is a nightmare version of what the journalists might become. He's so professional, he's a moral imbecile; he doesn't even know what side he's fighting on.

As in an old Warner's film, everybody gathers at a nightclub. But instead of the usual voluptuous brunette, it is Gene Hackman who sings. Sitting quietly at a piano, he croons a melancholy love song—his way of enticing Claire back into his life. In recent years Hackman has developed an uncanny soft touch. This rejected lover, trying to be cool yet unable to hide his resentment, smiles in self-deprecation, a strong, intelligent man in the unfamiliar position of loser. Nick Nolte makes Price fearless but none too swift; snapping pictures compulsively, almost uncontrollably, he's the competent American male who's never examined what he does so

Photograph by Matthew Naythons/Gamma-Liaison.

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"...Sensuous and terrifying, Carroll Ballard's *Never Cry Wolf* is also strikingly funny; it may be the first hip nature epic..."

well. Joanna Cassidy is good, too, but like many TV actresses she acts specific emotions (anger, joy, fear — whatever) rather than creating a character.

Claire and Price move into the countryside in search of the guerrilla leader, Rafael, whose face emblazons every wall. Yet when they fall into the hands of the Sandinistas, they discover that Rafael is dead. Killed by government troops, he lies on a slab, naked, bearded, a revolutionary saint, looking very much like the dead Che Guevara in the famous photograph. The guerrillas beg Price to fake a picture of Rafael working at his desk; they're sure that keeping him alive is going to put them over the top. After first saying no, Price gives way without much struggle. This tough professional sacrifices his journalistic honor much too easily, a mistake in dramatization that seriously weakens the movie.

Price's picture of Rafael appears everywhere, and the Sandinistas sweep to victory. The story is complex, the political point of view sufficiently nuanced to command our respect. In fascinating ways that I won't reveal, Price's photographs are used by the right as well as the left. If the film had concentrated on that problem—how journalists covering wars become tools of one side or another or both—it might have been a classic. But the filmmakers are concerned instead with something more familiar and banal, the need for "commitment." Like the heroes of *Rear Window, Blow-Up, The Conversation,* and *Blow Out*—men who wield cameras or tape recorders—Price is chastised for remaining uninvolved in the suffering he records. Film directors, I suspect, are forever allegorizing their own unease as observers of life by putting such figures through moral torments. But a very powerful case can be made that the only moral thing a journalist can do is to tell the truth *always,* no matter who is helped or hurt. Gene Hackman's Alex makes that case, but not strongly enough. *Under Fire* is a big, confident, powerful movie; I love the way it looks and moves, and I won't quarrel with its pro-Sandinista position (as of 1979). Yet when it celebrates, however ambiguously, journalistic fakery on behalf of the right (i.e., *left*) cause, it leaves an uneasy pall of betrayal in the air.

IN HIS MARVELOUS **Never Cry Wolf,** CARroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. Early in the movie, a pack of wolves scamper across an ice field beneath a northern winter sky of absolutely even pale blueness. The sky just hangs there, as smooth as an immense blue sail, yet airy, glowing, irradiated with light. A bit later, the lonely biologist hero, Tyler (Charles Martin Smith), plods across the white expanse. Struggling under an enormous backpack, he keeps stopping as mysterious sounds gather in the stillness. Suddenly, with an immense crash, as of a shotgun going off, he disappears from sight, falling with his gear to the bottom of a greenish lake. Looking up desperately as he flounders, he can't find the hole in the translucent covering above that would lead to air and to life. In the open air, now very quiet again, a rabbit sniffs inquiringly at the ice field, unmarked except for a single small opening. Tyler has literally disappeared from the face of the earth.

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celebrated 1963 account of his time up north among the wolves and Eskimos, *Never Cry Wolf* is less romantic and conventionally lyrical than *Stallion.* Strikingly funny, it may be the first hip nature epic. But Ballard is not a nature documentarian. He's a narrative filmmaker, and when he films an action, he gives you much more than the mere concept of it, much more than an overall picture. Instead, he combines minute observation and poetic heightening in ways that lead directly to the sensuous heart of the experience.

When a rackety little airplane delivers the hero, after a perilous flight, to his destination, Ballard places the camera under the body of the plane, and we hear the hiss as the ship's skis hit the ice and glide to a rest. That shot both reassures (a safe landing) and establishes new dangers (the featureless wasteland of ice). In both large and small ways, Ballard is a thrillingly physical director. Worn out and cold, Tyler falls asleep in his shelter and passes into a terrifying dream of wolves chasing him out of the pale-blue light. The animals catch him and tear him to pieces, snarling and howling with rage. Suddenly he wakes up, one frightened eye filling the screen, and sees a nest of pink newborn mice near his face, squeaking and trembling in the cold—and realizes that they were the harmless cause of his dream.

Mice are rather important in *Never Cry Wolf.* Tyler eats them, tail and all, between toast or on a barbecue spit; indeed, he's something of a mouse himself. Charles Martin Smith, who was Terry the Toad in *American Graffiti* (1973), is small, with buckteeth and eyes that dart fearfully behind wire-frame glasses. Sent by the Canadian government to investigate the alleged slaughter of caribou herds by rampaging wolves, Tyler is deposited 300 miles north of civilization, a tiny figure with a few crates of supplies, surrounded by huge vistas of ice and mountain. He looks one way and sees nothing, then the other way, with the same result; Ballard then cuts to a long shot of Tyler, and *he* seems like nothing.

It's the traditional man-against-the-wilderness theme, but here the wilderness is so empty and the human demand on it so feeble that any possible heroism dissolves into absurdity. Chaplin gingerly testing the snow with his cane in *The Gold Rush* is the image of human irrelevance behind this diffident little biologist Tyler, with his solemn-scientist's pipe, his small-man's determination not to appear undignified. Charles Martin Smith is shrewd—he doesn't strain our patience by overdoing the nerdiness or making himself too cute. His Tyler grows in authority as he learns, with some help from friendly Eskimos, to master the wilderness. He manages to live in peace with a family of wolves—beautiful white creatures, with surprisingly skinny and delicate long legs, who accept his awkward presence among them and leave him alone.

By degrees, Tyler makes the bitter discovery that men rather than wolves are destroying the caribou herds. Lying down for a nap one day after a swim, he doesn't hear what Ballard shows us the wolves hearing—the grass humming, the earth shaking, as caribou approach. Stark naked, Tyler wakes up with the animals stampeding on all sides of him, and races after the wolves as they close in on a single caribou. But the beast, it turns out, is ill; just as the Eskimos have told him, the wolves will attack only sick animals, and thereby help to keep the species alive. This sequence, with its nude hero charging around like a madman, could have been ludicrous, but Ballard gives it a sustained momentum and grandeur that is thrilling. Naked, Smith looks stronger than we had expected. His legs and buttocks thrashing as he strains to keep up with the herds, he becomes, for a moment, as beautiful as the animals that Ballard has photographed with such delicacy and power in his two extraordinary films. ▬

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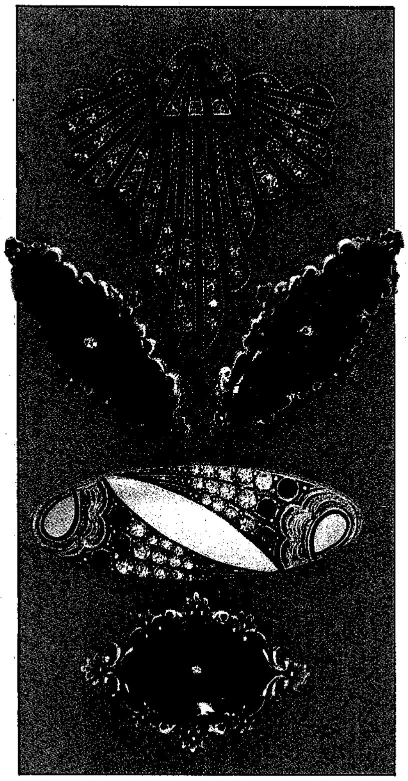

All That Glitters Is Not Old

Suits are in season and so are these Art Deco and Art Nouveau lapel pins ($30 to $38). They're made in Paris in a 200-year-old factory from turn-of-the-century molds. Pressed in copper, then silver-plated, they next go to clever hands in Avignon, which add rhinestones and jet and then enamel them for that look of antiquity. If Mother and Grandmother didn't leave treasures behind, these newly old pins will surely suit.

DILETTO/*1100 Madison Avenue, at 83rd Street/628-6415*

Civil Writes

When we want to get in touch with people in Italy, we pick up the telephone. But when people in Italy want to get in touch with us, they pick up a pen (one particularly charming gentleman we know still uses only a fountain pen) and then they write a letter. Remember letters? This new line of Italian stationery may help. Made of sturdy kraftlike paper in smoky tones that allow them to be masculine or feminine, sheets and envelopes come in boxes of 50 ($25). There are also clever self-mailers (twenty for $20) and folded note cards (ten for $8). Floppy but elegant thumb-indexed books ($20 and $30) will let us keep track of addresses *and* phone numbers.

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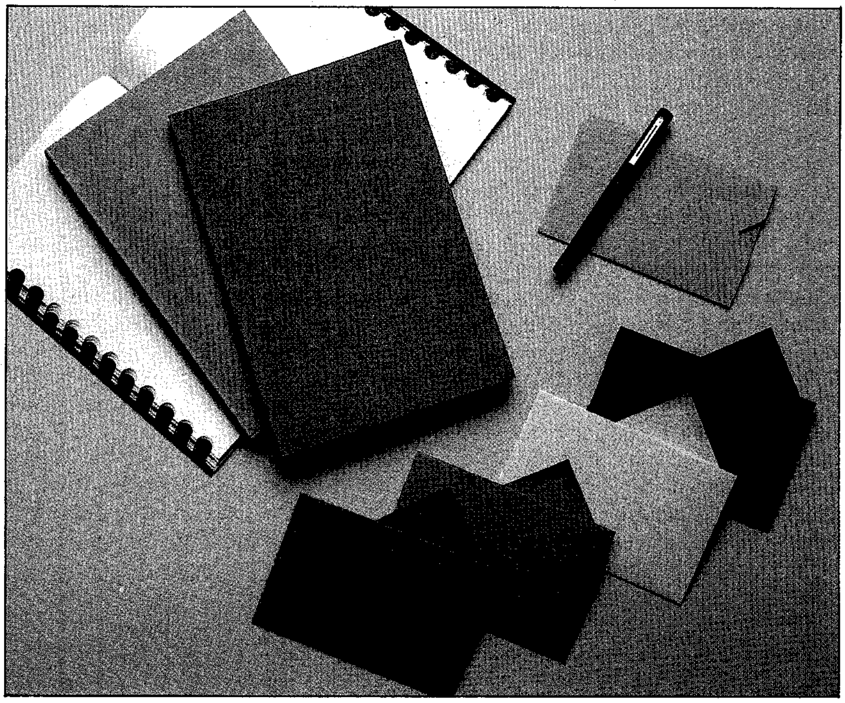
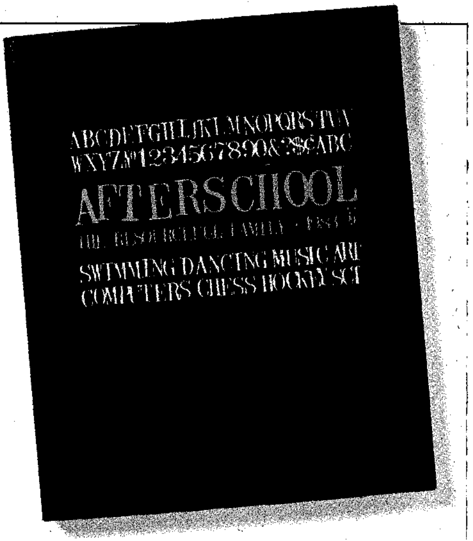


Kiddie Planners



As mothers of young children, Marsha Hurst (a political scientist) and Joan Bacchus (an economist) know from experience how difficult it is to put together a happy yet productive program for school-age kids. Thus, they created a company, the Resourceful Family, which in turn created *Afterschool,* a sourcebook of nearly 200 after-school programs ($5.95). The alphabetized listings (indexed by activity and Zip Code) include information on after-school care (general child care with planned activities), specialized instruction (music, dance, computer training, ceramics, horseback riding, tennis, skiing, etc.), and organized programs that range from the esoteric (fossil casting and rocketry) to the practical (cooking and sewing) to the necessary (homework supervision and tutoring) to the just-for-fun (games) to the questionable (video games and cheerleading).

AFTERSCHOOL/*Corner Bookstore (1313 Madison Avenue, at 93rd Street, 831-3554), Eeyore's (2252 Broadway, near 81st Street, 362-0634, and 1066 Madison Avenue, near 81st Street, 988-3404), or by mail from the Resourceful Family, 490 Riverside Drive, New York, New York 10027 (add $1.50 for postage and handling; call 222-5900, ext. 448 for information)*

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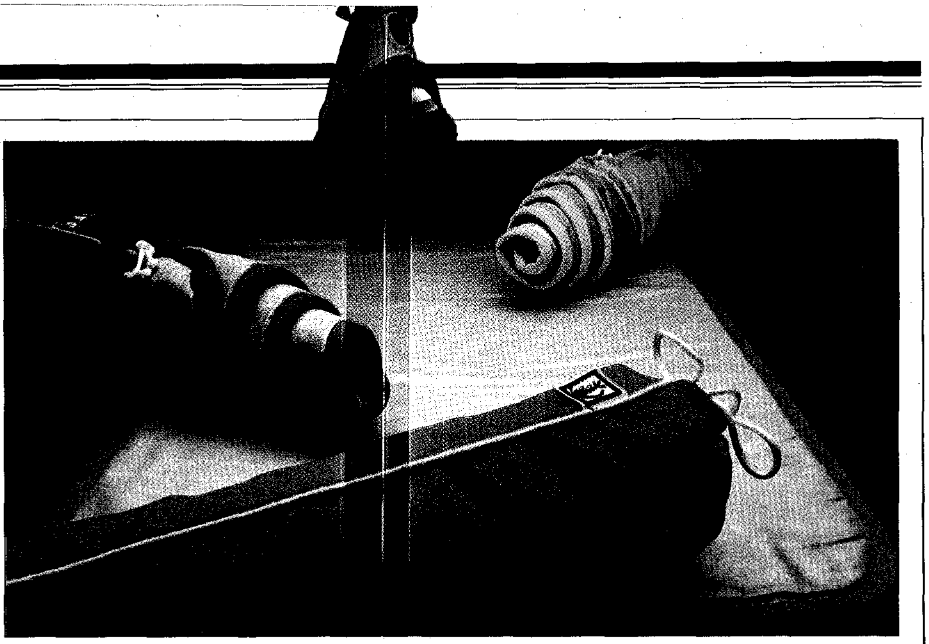
Press for Success



There are mornings when you lay out your fresh shirt or blouse only to emerge from the shower and find the dog snuggled up on it. Or when your outfit is perfect except for the ruffle that faces north when it's supposed to face south. Instead of dragging out the ironing board (do people still have ironing boards?), just whip one of these Kangaroo pads out of its pouch. Instantly, any tabletop or counter becomes an insulated ironing surface. If God is in the details, as we are constantly being reminded, even the Deity will see the utility of this product.

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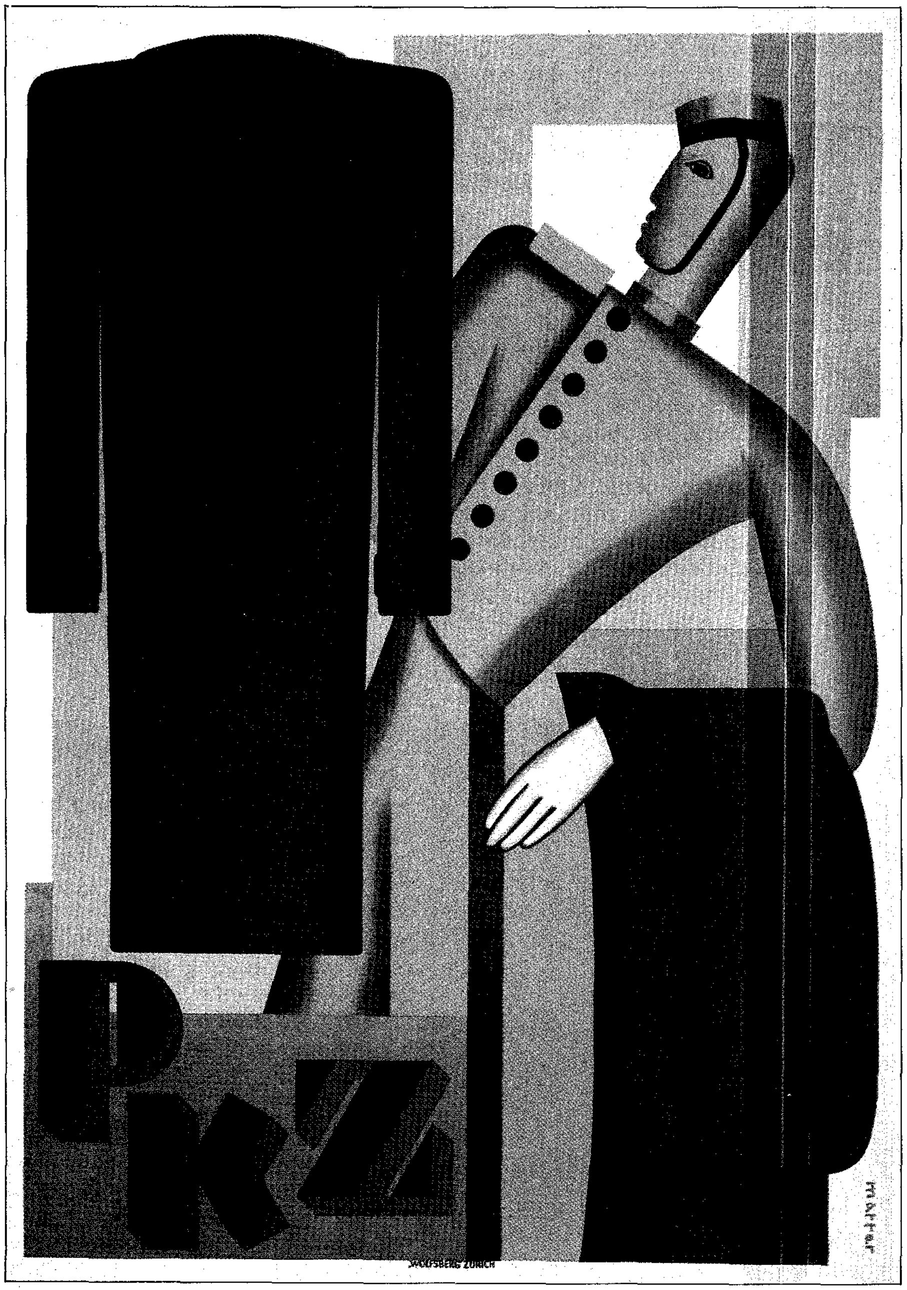
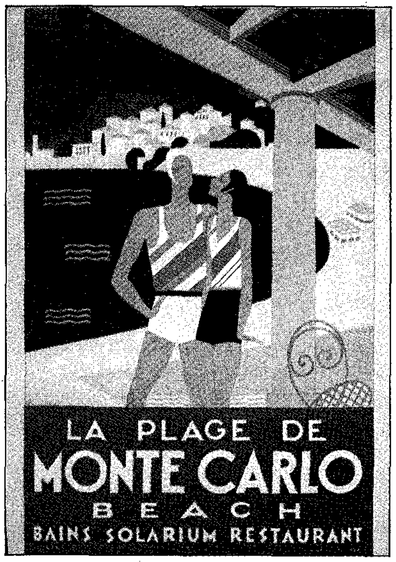


Graphic Jam

"Posters speak for themselves," says Jeffrey Ruesch, a New York poster dealer. "That's one of their advantages." Another is that they can be absolutely gorgeous. At the New York Poster and Postcard Show, dealers will mount a special exhibit of glamorous travel posters from between the world wars (*La Plage de Monte Carlo*, from 1929, is $1,150 from Jeffrey Ruesch Fine Arts). Our favorite category, though, is the highly stylized work created for the Swiss men's clothier Paul Kehl Zurich. The P.K.Z.'s start at $450 (this one, also from Ruesch, is $3,800), and men haven't looked so elegant since the competition for P.K.Z.'s annual poster ended in the fifties.



NEW YORK POSTER AND POSTCARD SHOW
Roosevelt Hotel/Madison Avenue at 45th Street/October 22 and 23, noon to 7 p.m./Admission, $5

Photograph, top: Corinne Colen.

Books/Andrew Hacker, Michael Harrington

TO THE SWIFT

"...Sowell tells us that some groups are more disciplined and successful than others. But is he talking of culture or race?..."

The Economics and Politics of Race, *by Thomas Sowell. William Morrow; 324 pages; $15.95.*

WHILE WE'RE NOT SUPPOSED TO SAY SO in polite society, some groups of human beings have made more of themselves than others. Thomas Sowell, a fellow at the Hoover Institution, a think tank with close ties to the Reagan administration, calls these "performance differences." German and Scotch-Irish immigrants, he points out, settled in similar sections of this country. The former prospered, while the latter "produced some of the most enduring pockets of poverty to be found among white Americans." East Indians went to Africa as menial laborers and two generations later were a thriving commercial class.

I presume that Sowell chose his own title, and that he believes his book is about race. His theme is that people with common origins develop "internal patterns" that endure even as they move around the globe. At first reading this seems pretty straightforward. One has only to observe Italians in Australia or Argentina. But at this point we run into the trickiest of subjects.

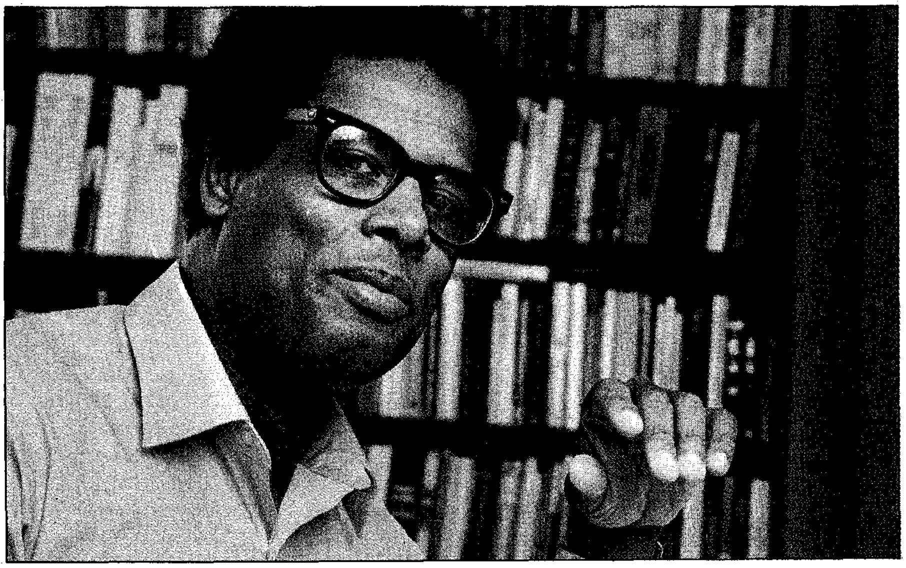
"Race" is primal. We all began in tribes, whose members lived and mated together for several thousand years before branching out. During this time, gene pools evolved for shared characteristics, such as distinctive physiognomies. Whether these pools also contain distinctive talents is, needless to say, a much argued issue. Still, the point is worth pursuing, because we need not contend that some pools of traits are "superior" to others. Even if some bring a stronger chance of survival, it need not make them more estimable. Australia's aborigines rank higher in my moral canon than, say, South Africa's Boers, who have so far been winners.

Despite his use of "race," Sowell does not grasp the genetic nettle. He falls back instead on "culture." Groups instill certain habits in their offspring, and that behavior tends to persist if the group continues as a community. This is what has happened with most of the migrations described in *The Economics and Politics of Race*. Because Sowell is an economist, the attribute that concerns him most is the will to build and nourish "human capital." If a culture demands discipline and drive of its members, they will find ways to overcome adversity. Scotch-Irish culture never evolved such a conception of capital. Nor have black Americans been notable in this regard.

Race or culture? If the Scotch-Irish are not a race, blacks certainly are if the term has any meaning. However, Sowell treats *American* blacks as a separate ethnic entity. He notes that the Ibo, of Nigeria, are very capital-conscious and a strong business force. He goes on to cite most of the usual reasons that blacks in this country have not been as mobile as other groups: Slavery crushed their remnants of culture first by dispersing tribal members and then by curbing family bonds. After emancipation, there continued a purposeful strategy of humiliation, aimed especially at black men. Those who did save invested in small farms, which went under with the advent of mechanization. The move out of the South weakened church ties and parental authority. If human capital is the key, how can it be employed by groups with so ravaged an experience?

On this score Sowell is adamant: It cannot come from the outside. He opposes "preferential treatment of various racial and ethnic groups" in the name of "social justice." In a word, you don't *give* people capital. They must build such a culture themselves. For this reason, Sowell opposes bilingual schooling; making kids learn English will strengthen them for the competitions to come. While he doesn't say so explicitly, I suspect he feels that if welfare were withdrawn we would have a lot fewer teenage unwed mothers.

It remains to add that Thomas Sowell is black. He was born in North Carolina and moved to Harlem as a child. After a few years in the marines, he went to Harvard on the G.I. Bill and, upon completing graduate work at the University of Chicago, taught at U.C.L.A. and Cornell. Apparently, he is arguing that his own career is evidence against affirmative action. He may well be right that more people will make it if we make them show their mettle. Still, not everyone does well in a Darwinian milieu, and recent years have seen an expanding underclass. We may be skeptical about liberal interventions. But while waiting for human capital to develop, there can be a lot of human suffering. **—A.H.**



Sowell: *Human capital must be built up by the group itself.*

The Making of the New Deal: The Insiders Speak, *edited by Katie Louchheim. Harvard University Press; 368 pages; $20.*

YEARS AGO, IN THE EARLY FIFTIES, I learned a song that had come from the

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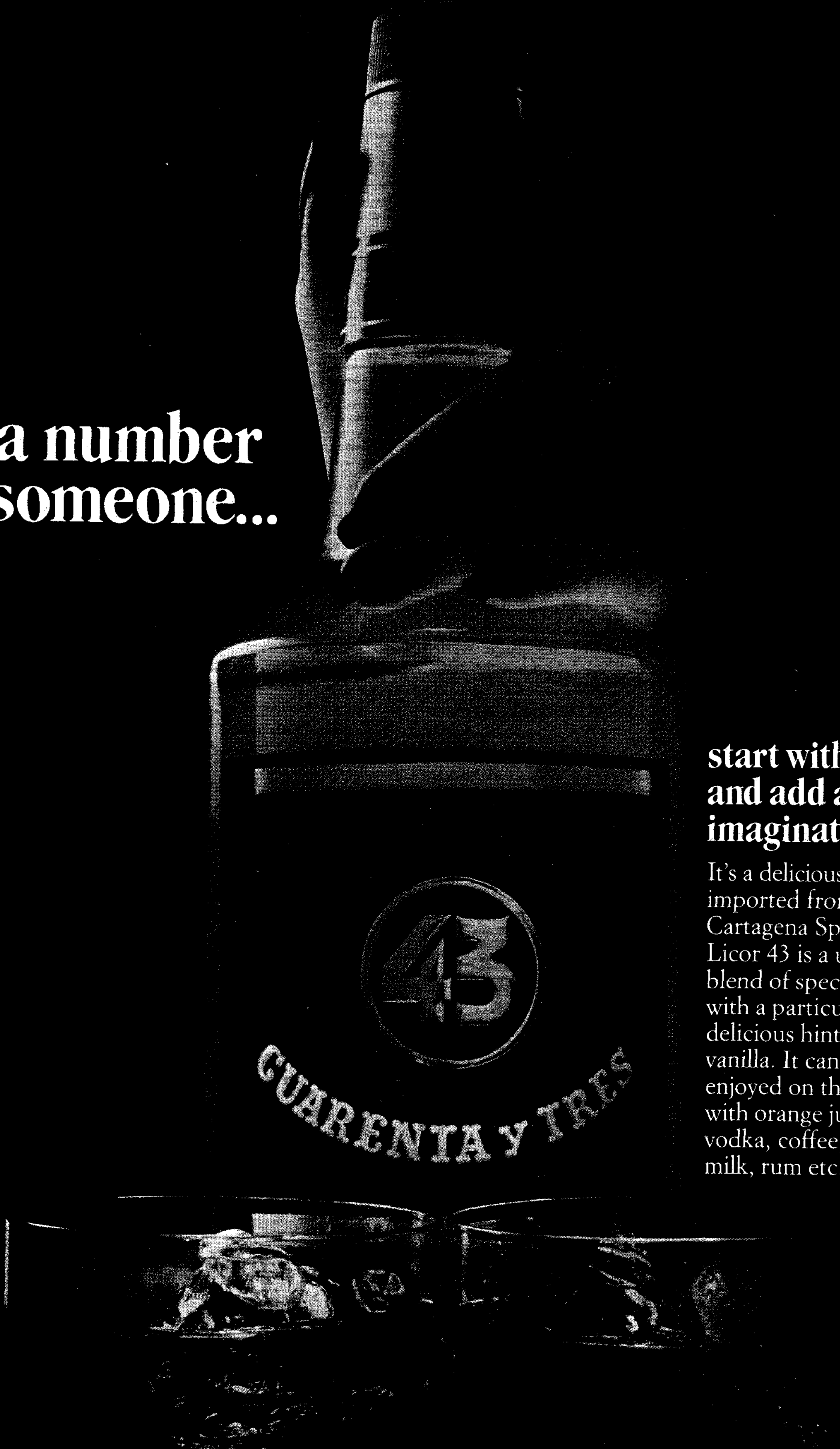
Andrew Hacker is the author of U/S: A Statistical Portrait of the American People. *Michael Harrington is the author of* The Politics at God's Funeral: The Spiritual Crisis of Western Civilization.

Photograph by Liane Enkelis/Black Star.



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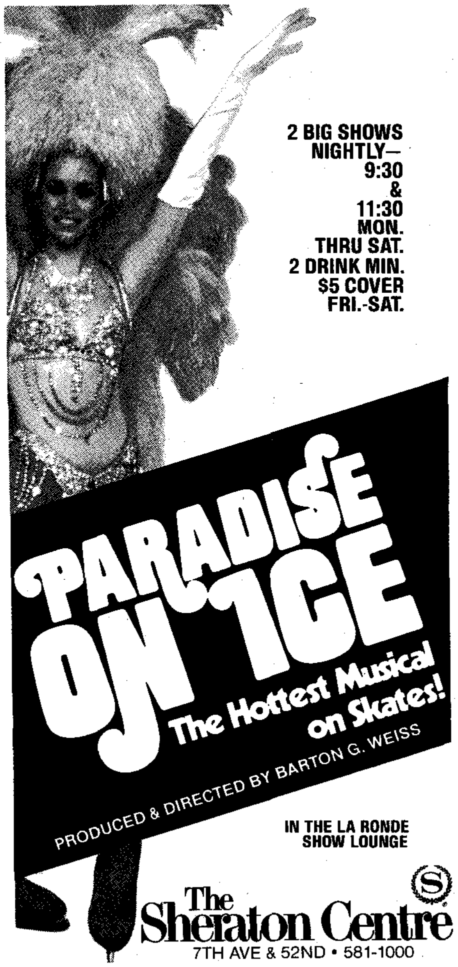

> "...These New Deal memoirs are fascinating both as gossip and as history..."

Communist party's anti-war—and anti-Roosevelt—phase during the Hitler-Stalin pact. It told of how the Agricultural Adjustment Administration had paid farmers to destroy hogs and plow under crops in order to create an artificial scarcity that would raise prices and rural income. And it ominously said that Roosevelt, with his push to involve America in World War II, now wanted to plow under American boys.

In one of Alger Hiss's interviews in Katie Louchheim's collection of New Deal reminiscences, I discovered that it was Hiss and the radical members of the A.A.A. who not only had supervised the contracts for plowing under cotton but had fought to get money sent to black tenant farmers and to stop the white owners from driving them off the land. Eventually the radicals lost, but by the time that happened, Hiss was already working as a lawyer for the Nye committee, which was investigating profiteering in the munitions industry.

All the ironies—and information—in that little vignette are typical of *The Making of the New Deal.* The book, however, is not an account by the "insiders" but mainly the recollections of those New Dealers who came from Ivy League law backgrounds (among them Abe Fortas, Claude Pepper, David Riesman, and Thomas Corcoran). But if one makes that qualification, there is fascinating material here.

Henry Hamill Fowler offers a marvelous case in point of how the old-boy network operated (and in those days it was mainly, but not exclusively, an old-*boy* network: Elizabeth Wickenden, included here, was one of the most important social-policy advocates, an exception to the rule). Fowler went to Washington in the summer of 1933, was invited to a dinner dance at the Chevy Chase Club, and met some friends of Tommy Corcoran's; this led him to a position with the law firm of Covington, Burling, and that in turn brought him onto the legal staff that defended the legislation setting up the Tennessee Valley Authority. There was no sense of a conflict of interest in working for a firm representing Du Pont and then moving on to defend public power. That was, I suspect, an enormous strength and profound limitation of the New Deal—the children of the elite helped attack the economic royalists who were their fathers.

But if this suggests that the insiders were a bunch of gifted amateurs who treated government with the enthusiasm and respect accorded to tennis before it became professional, their actions had very real, and often very progressive, consequences. David A. Morse, for instance, was sent in 1934 to deal with a strike against an oil refinery in Enid, Oklahoma. "I had never seen a labor dispute," he cheerfully remembers. "I got myself three books on labor relations and collective bargaining." But the upshot of this social amateurism was that the Petroleum Labor Policy Board recognized both the principle of the closed shop and that of a dues checkoff for union members, two of the most distinctive characteristics of labor relations in this country.

So if one understands that these recollections are from one part of the New Deal spectrum—there are no trade unionists to speak on behalf of Roosevelt's most important mass constituency—they are fascinating both as gossip and as history. But they also raise an important point, which bears very much upon the future of an America once again confronted with a structural economic crisis (I assume that it is understood that Mr. Reagan blundered into this recovery on the basis of a "demand-side" policy he detests, and despite the "supply-side" nostrums he followed).

President Roosevelt never comprehended the Keynesian economic theory he sometimes pursued. He was a man of decent upper-class conscience and magnificent political gifts, but he still hankered for a balanced budget when 14 percent of the workers had no jobs, and helped to instigate a recession within the Depression in 1937. Moreover, the salvation of the economy—the end to mass unemployment—came with Dr. Win-the-War, not with Dr. New Deal. Still, Roosevelt presided over the most significant social change in twentieth-century American history, even though he had more than a few resemblances to the intrepid Ivy Leaguers who speak in this book.

Can the nation afford such charming improvisation again? Will Ivy League lawyers once more stumble into excellent policies after a quick reading of three books? Or isn't the economic and political landscape now so much denser that something more is needed? I think so, even if I am not sure that my point is a happy one. It is no longer a question of whether there will be planning, but only of what kind of planning, and, unfortunately, the wrong people have more expertise in this area than the right people. While facing up to that complexity, it is, however, informative and pleasant to read this collection of memoirs by the inspired amateurs who helped change America. **—M.H.**

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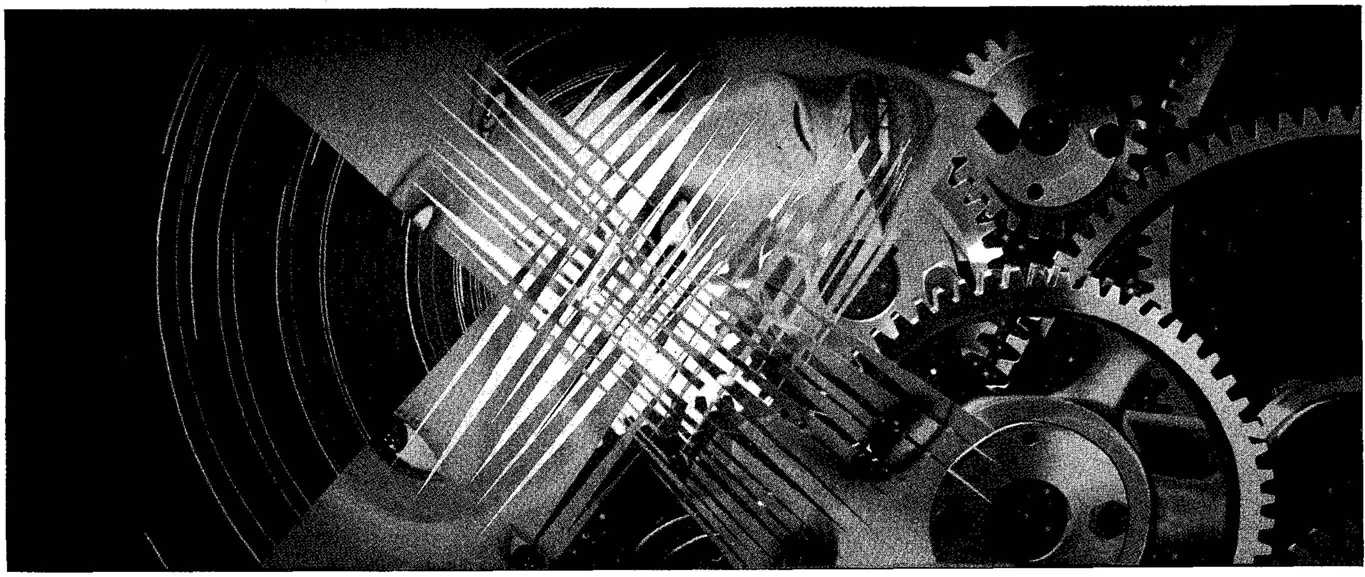
POP GOES COLOSSAL

"...If some of us think that heroic painting has come near extinction, Rosenquist aims to prove how wrong we are..."

THE FATE OF MOST POP ARTISTS WAS TO find themselves consumed by the banalities of a society whose banalities they exploited. (Look what happened to Warhol, whose last shred of intelligent irony was fed into the machines of his Factory some years ago.) Yet in spite of the dismal record, one or two pop painters have not succumbed to the confusion of means and ends common among the shakier talents of their generation. Roy Lichtenstein now has full command over both wit and irony and has used them to describe the mishmash of information and images that is modern-art history. And from almost the opposite direction comes **James Rosenquist,** who has created a heroic, even lyrical, style of colossal pop in which irony is only a minor component. If some of us think that heroic painting has come near extinction, Rosenquist aims to prove how wrong we are.



Transcending its roots: *Rosenquist's* 4 New Clear Women, *at Castelli.*

There are four new Rosenquist paintings at Castelli Gallery on Greene Street, and one of them is 46 feet long. The scale is in itself heroic, but *4 New Clear Women* is also a tour de force of poetic meaning created by a painter who wields his four-inch brush to an increasingly precise purpose. Four women's faces, like the four cardinal points on a compass, hover over a deep space in which whirl the star tracks of time-lapse astronomy. At the right, the stars have halted behind great bluish sprockets and cogs glistening in the pink-purple light of sunset or sunrise. You can feel the rumble of the wheels within wheels, as described by the old gospel song: "The little wheels run by faith, and the big wheel runs by the grace of God." Rosenquist has bared the ticking mechanisms of "celestial mechanics." The great world whirs against a starry heaven whose possibilities to us earthbound mortals have always seemed joyously (or hopelessly) infinite. Time and space are the wheels, and the motive force is expressed in the white center, where the cardinal points merge. The nucleus of the painting, like the nucleus of an atom, is the repository of explosive energies. And notice Rosenquist's way with composition: Those white zigzags interrupt the smooth flow of the painting only a little—just enough to suggest their disruptive force.

4 New Clear Women is the third of four paintings (Rosenquist won't call them a series) about space travel. The second, *Star Thief,* through which three pieces of vagrant bacon float like perverse space capsules, has had its earthly troubles: It was proposed in 1981 for the Eastern Air Lines terminal at the Miami Airport by the Dade County Arts Commission, but before it could be purchased, Eastern's president, Frank Borman, raised a fuss. He insisted that he'd been in space and it didn't look anything like this—a profoundly banal and very funny comment that should suggest just how far we can trust the poetic or aesthetic instincts of ex-astronauts. (Presumably their political instincts are better developed.)

Dade County might do better with *4 New Clear Women,* the most accessible Rosenquist I can recall—a painting that is also stronger and less pop-ish, as though assembled out of images that transcend their roots in popular culture. Rosenquist is speaking in broader phrases. The three smaller paintings at Castelli are just as lyrical—especially *White Dreams,* with its merging faces that seem to kiss in space, and *Leaky Ride for Dr. Leakey,* in which a positively passionate drop of oil secretes itself from between the twisting gears and bristling pencils of an object that could be a space probe or an analogue for a human body.

The meaning is released cautiously. You're never sure exactly what you are meant to know, but you know you're meant to know something. What you do catch are emotional overtones at the edge of vision, more or less comparable to the high and low harmonics of an organ playing a familiar melody—harmonics that make the tune richer and less predictable. *Leaky Ride for Dr. Leakey,* for instance, is classic Rosen-

Photograph by Bob Adelman.

uist pop, but the harmonics are somehing else again. There are chords here f an ambitious theme, one that underies the artist's space-travel series. If hunankind creates its technologies in its wn image, then the machine in *Dr. eakey* is justifiably human—a personfication of the enduring ambitions and exual intensities that have propelled us n our evolutionary path. It's been a ong ride, Rosenquist seems to be sayng, from the days when humans fought nastodons with bone clubs and stone pears. Technological man is now better rmed and much more dangerous, but he good side of our inventive restlessess has led us to venture out where one of earth's creatures has ever venured before. (142 Greene Street; hrough October.)

OOD PAINTING IS IN EXCELLENT SUPPLY t the moment. One block over from osenquist's show are landscapes by **ennifer Bartlett,** always an intelligent ainter whose work has lately acquired n unusual radiance. Three years ago artlett spent a miserable six months in villa during Nice's rainy season; to eep herself occupied between downours, she drew what she could see utside her window. The scene itself was rosaic: a tiny rectangular reflecting ool, a trite stone cupid in a bed of ilvery artemisia, and, behind it all, those lark and faintly ominous southern ypresses. Bartlett sketched it in all maner of media, from pastels to waterolors, and in all manner of styles, from imple to baroque. The whole package ed to an exhibition that became a handome book, *In the Garden* (Abrams), a ribute to the transformative powers f art.

Bartlett's new paintings are the next tage—based on photographs she made n the spot but reworked on the basis of er recollections and her extended imnersion in drawing. There are views ere of the pool in all phases, close up nd far away, in sunlight and in shadow, rom high up and at nearly water level. hey are grouped into sequences of two r more, like snapshots in an album. his method of assembly will be familiar o anyone who has followed her work ver the past few years, but for once orm is not the whole story. These works re about *thinking about* a recollected andscape. I've heard them compared to hat French exercise in film alienation *ast Year at Marienbad.* Since they play ith remembered images and the feelngs that attend at a distance, the comarison is not far off. But these simple iews of a garden are also more sufused with sensation than ever before. I refer to consider them in terms of roust, who structured all his sensations ith great care, not in order to diminish heir intensity but to enhance it—as

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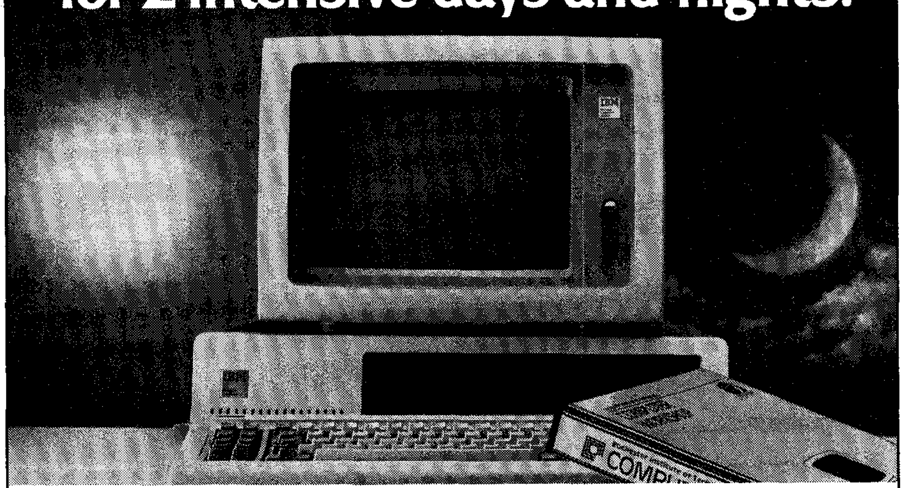

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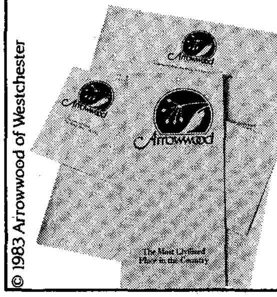

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though all appetites were attractive and dangerous things, the kinds of things to be watched through the dark glass of memory and desire. (Paula Cooper Gallery, 155 Wooster Street; through October 29.)

Gregory Amenoff's PAINTINGS ARE ADMITTEDLY not easy to describe. Startling and strong, they are made by a brush that Amenoff sends weaving off in all directions until the paint creates loops, tendrils, stems, and the dark layerings of leaf forms. But since those allusions are not very specific, critic Ken Baker, writing in the catalogue, would like to claim they don't exist. Baker would prefer to think of Amenoff's "concrete and silent art" as a formal process in which the artist's gestures become the subject of the painting. These works are "adventures without narrative," argues Baker. "Adventure is the soul's condition in life, narration a mincing habit of the ego."

Slights to the ego aside, it seems to me that a good dose of allusion is what adds a special richness to the tracings of Amenoff's brush. Like the naturalist abstractions of Dove and heated by dark tones that recall Ryder, these paintings evoke an emotional climate that is distinctly tropical. I do hope that Amenoff's art is not converted to cannon fodder in a war over style. (Robert Miller Gallery, 724 Fifth Avenue, near 57th Street; through October 22.)

Charles Simonds's "LOST DWELLINGS" for an imaginary race of Little People now ending a national tour at the Guggenheim, hardly merit the harsh treatment they received in print early in the tour. Simonds would like to take us back to a primeval moment when the earth was still respected for its generative powers. His tiny ruined buildings—erected of unfired clay brick and dried mud piled on in voluptuous folds like a fleshy equivalent of the Earth Mother herself—apparently evoke too many sexual and symbolic references to Neolithic matriarchies. Critics find it easy to take cheap swipes at Simonds and his fascinating regressions.

Those attacks, unfortunately, have made it hard to approach his work with anything like objectivity. The difficulty is compounded when Simonds builds his dwellings inside museums, where they can seem precious and sentimental, like science-museum exhibits. I much prefer these buildings the way I first saw them tucked into a corner of a window in an abandoned gas station in Boston, where their ceremonial and symbolic functions were strikingly and provocatively out of place, as though the dwellers of Canyon de Chelly had run afoul of the late twentieth century. (Fifth Avenue at 89th Street; through October 30.) ■

Dance/Tobi Tobias

HOME TRUTHS

"... David Gordon's expert 'movement' is the best part of *The Photographer.* The Cincinnati Ballet is still too regional..."

EARLY IN THE 1870s, THE PHOTOGRAPHER Eadweard Muybridge found a way to answer a question the eye alone could not resolve: Does a trotting horse ever have all four feet off the ground? Yes, it does—the matter was determined by a sequence of instantaneous photographs. Later in the decade, Muybridge perfected the means of isolating such split seconds of action and proceeded to create a pictorial anatomy of motion. His studies of men, women, and children—both the hale and the handicapped—of animals and even of birds, have influenced visual and dance artists from his day to ours. His own resynthesis of the images, in a crude, clever machine called the zoöpraxiscope, which reanimated them, prefigured the motion picture.

Languorous nymph: *Valda Setterfield and passers-by in Next Wave's* Photographer.

Shortly after he had begun these obsessive investigations, whose seemingly accidental beauty exercises as much fascination as their scientific evidence, Muybridge murdered his wife's lover, was tried and acquitted. These graphic aspects of the eminent Victorian's life and work were the inspiration for **The Photographer/Far From the Truth,** the first installment in the "Next Wave" multimedia series at the Brooklyn Academy of Music.

The three-part theater piece, with music by Philip Glass and direction by JoAnne Akalaitis, begins with a play of sorts. The book, by Robert Coe, is a Cubistic rendering of the narrative, much abetted by lurid visual imagery. It uses authentic testimony from and about Muybridge and an assortment of writings from the popular and serious literature of the day. It takes a smart-alecky tone that is unfortunate and diminishes Muybridge as a man. The second part is a concert accompanied by a hyperactive slide show of Muybridge's pictures. The third part, a dance "constructed by" David Gordon, is by far the most successful segment of the evening.

Its locus is the beautiful, white-haired Valda Setterfield, clothed Isadora-style in a pearly Grecian tunic that reveals her frail arms and lush thighs. She stands in a pool of water that is swathed in pink plastic like a Christo island, a nymph at once modern and antique. With languorous calm, she flows from one pose to the next of the curvilinear activities in which Muybridge depicted the soft-fleshed women of his day: reclining, playfully splashing water, turning to adjust her skirt, head swiveling over shoulder in the gentlest provocation.

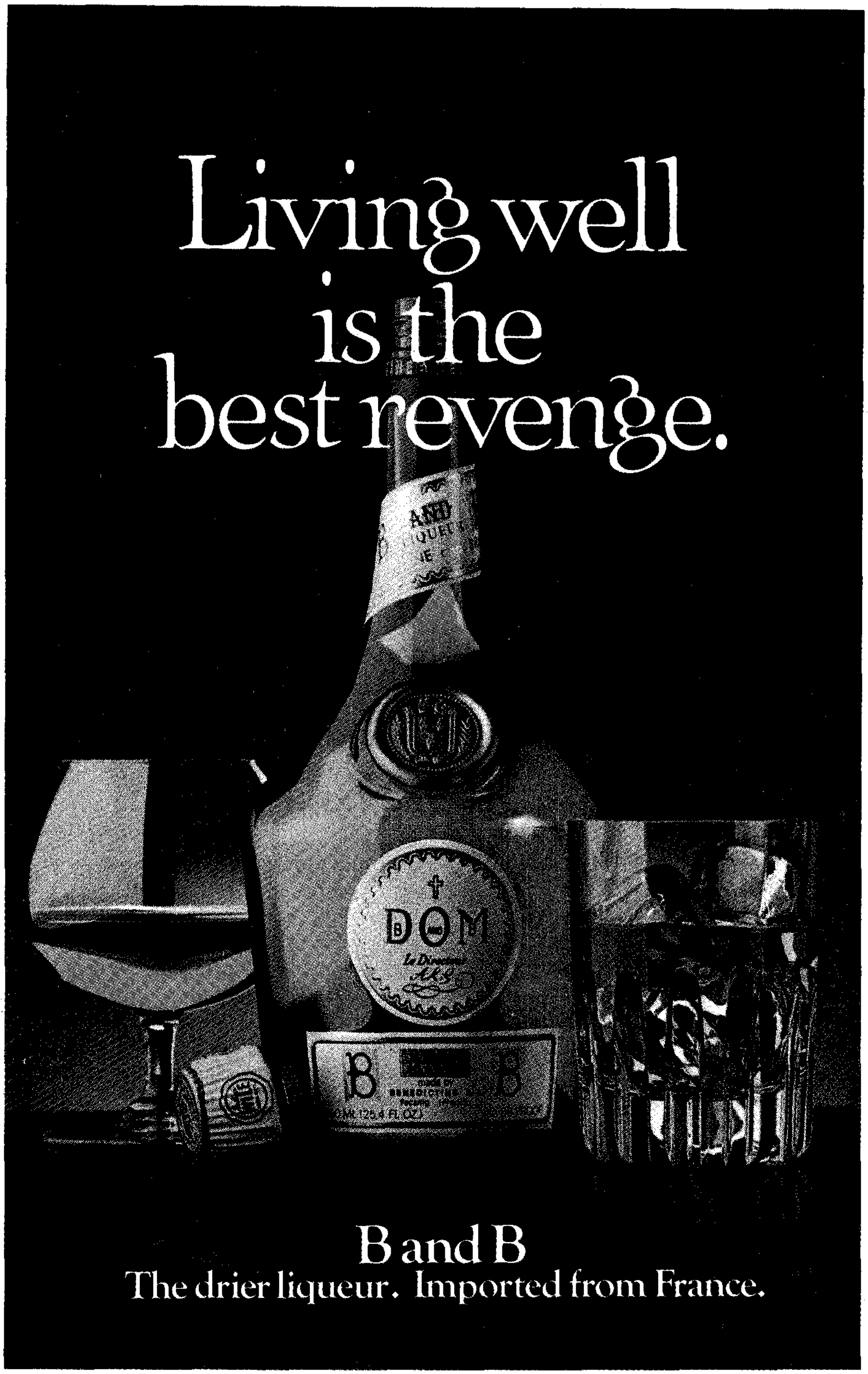
As she repeats and repeats her monologue, a handful of other dancers, in Victorian costume, pass through the space in sweeping balletic moves. Gradually the actors from the first part join them, adding ordinary locomotion—walking, running—to the panorama of activity. The groups mingle, occasionally pausing briefly in a tableau that dissolves before you can put a name to it. Gordon is expert at these ironic juxtapositions—of pedestrian and dancer; of speed, slow motion, and stillness; of apparently accidental groupings that suddenly take on a drama as potent as it is ephemeral. Throughout it all strolls the Muybridge figure, intently surveying this rich field of action and pondering—perhaps the subject of his perpetual absorption, how to make reality visible to the naked eye.

AS LINCOLN KIRSTEIN SAID BACK IN 1959, the problem of the provinces is delicate. The **Cincinnati Ballet,** which recently put in a weekend appearance at Brooklyn College, is one of those worthy regional companies that you want to enjoy more than you actually do. Like many of its sister groups, it is quite good; but by national and international standards—and what else can we apply in artistic matters?—not quite good enough.

The symptoms of provincialism are not blatant here, but they lurk nonetheless. Though the dancers are obviously well schooled, very few of them are entirely transformed by their training. Watching their ensemble in *Les Sylphides,* one sees evanescent spirits—sometimes; other times, nice girls from Cincinnati. Nor do they have the authority in space of truly cosmopolitan dancers—the ability to project the designs their bodies are making beyond the small balloon of "personal space" to the vast airy turf framed by the proscenium.

And, at both soloist and corps level, the bodies are oddly assorted and not always choice. This is the result of a limited talent pool, many of the ablest dancers bred in "the regions" inevitably being siphoned off by the big-name, New York troupes. The best of the women have little in common, physically or temperamentally. Patricia Rozow is a sprite, a slight, unprepossessing woman who seems to dance on impulse. Suzette Boyer is a Vegas showgirl—voluptuous and brashly good-humored. Kimberly Smiley is an incarnation of the young Suzanne Farrell, with a sweet, small-featured face and long limbs of sumptuous power. Your first thought as you watch her is that she'd be wonderful in the City Ballet. Apart

Photograph by Beatriz Schiller.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from wanting to see her among dancers of her own caliber—enhanced and challenged by their presence—you long to take her away from it all, "it all" being the lackluster repertory so often the fate of the regional company.

The Brooklyn program opened with the customary bow to the classics, in this case Frederic Franklin's staging of the Fokine *Sylphides.* Though by far the best choreography we were to see, it suffered from museum-piece treatment. Peter Anastos's *Table Manners,* which did more to release the dancers' energy and show off their clean style, was distinguished only by its performance. Anastos seems infatuated with Balanchine's mid-career abstract works, but he's also a magpie who'll gather anything that glitters. So tucked into this pallid after-*Concerto Barocco* stuff are Romantic Balanchinean themes such as "The Choreographer as Pygmalion"; callow jokes about dancing, in the style of Jerome Robbins; and startling quotes from Paul Taylor in the passages that recycle the Handel that Taylor used for his *Airs.* Still, this hodgepodge was a marvel compared with Ruth Page's *Billy Sunday,* a folksy charade about the ball player and popular evangelist. Entirely devoid of anything that could be called choreography, it was redeemed only by its zany décor.

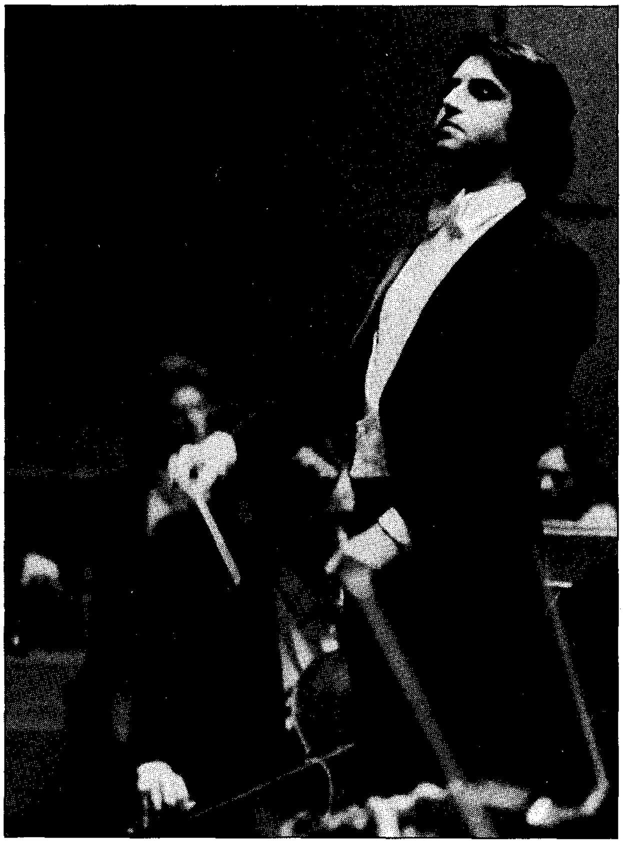
In light of the effort and devotion it takes to develop a ballet company to the point the Cincinnati troupe has reached, these comments are unkind. But the company has staked its claim to attention in the dance capital of the world, and New York is not kind.

ONCE MAURICE BEJART'S **Ballet of the Twentieth Century** had settled in during its stay at the City Center, the choreographer unveiled a piece better than anything offered in the earlier repertory. This was *Seven Greek Dances,* to engaging *faux-naïf* music for plucked and blown instruments by Mikis Theodorakis. In it, Béjart marries pure, bold classical phrases of considerable abstract invention to creaturely movement that seems inspired by Nijinsky's sensuous Faun. Michel Gascard, who figures most prominently in the work, braves the two styles superbly. But this is largely a ballet for the ensemble, and it is their formations, intricate but never self-consciously so, that snare one's attention and offer continual delight. The repetition and variation of the Greek-vase motifs that decorate their spare patterns are brilliantly handled. And Béjart exercises an unfailing touch with atmosphere. Although the piece is performed on a naked, dark stage, in severe practice garb, one envisions the dancers on a wide beach under a glorious sun, with the sea meeting the sky miles behind them. ■

Music/Peter G. Davis

UNVARNISHED VERDI

"...Muti is an interpreter with much to say; the Philadelphia's *Macbeth* was a magical blend, each measure compelling..."



Riccardo Muti: *"Never make an empty sound."*

THE **Philadelphia Orchestra** BROUGHT Verdi's *Macbeth* to Carnegie Hall last week, a concert performance that might not have seemed a pressing necessity. The opera, after all, is hardly unknown hereabouts, having been in and out of the Metropolitan repertory with fair regularity over the past 25 years and freshly produced there just last season. Nor is early Verdi exactly what you might expect from a major symphony orchestra that wants to show itself off in opera.

By the end of Act I it must have become apparent, even to skeptics, that this *Macbeth* was both special and necessary for any number of sound musical reasons, the most significant one being Riccardo Muti's presence on the podium. During intermission, it dawned on me that I was actually hearing a Verdi opera in New York, for the first time in at least ten years, led by an important international conductor whose name was not James Levine. I mention the fact not to disparage Levine's considerable talents in this music, but to point up one of the less healthy aspects of his Met monopoly and the company's inability, for whatever valid reasons, to engage top-ranking conductors. In Muti's case, we have been missing out on a Verdi interpreter who has much to say.

Up to now, Muti's reputation in this country has been based on his symphonic work with the Philadelphia Orchestra, which he inherited from Eugene Ormandy three years ago. Cautious approval might best describe the critical reaction to date. Muti has certainly altered the basic sound of the orchestra to suit his own tastes, and there have been some changes in repertory emphasis; but in general one can hardly speak of a dramatic overnight revolution following Ormandy's 44-year regime. Negative comments about Muti, when they come, usually dwell on his chilly purist attitudes and scrupulous adherence to the written notes at the expense of expressive freedom. When one of his European-made opera recordings appears, these voices become even louder. Muti, they say, is so busy scrubbing off the barnacles that the music disappears along with the bad old traditions.

I never quite heard it that way, and watching the conductor prepare *Macbeth* in Philadelphia a week before the Carnegie performance only confirmed my hunch that Muti has much more than heartless authenticity on his mind, at least where Verdi is concerned. "Horses! Horses!" the conductor shouted as his orchestra dug furiously into the galloping music that ushers in a band of soldiers who inform Macbeth that Birnam Wood is on the move. "No, no, chorus! You make it sound like 'Oh, guess what? Today I saw this forest walking around.' Too matter-of-fact. I want to hear the terror—drama, drama, drama."

The witches received more detailed instructions. When by themselves, Muti explained, their music paints loathsome manifestations of pure malevolence, downright vulgar during their vicious revels. When delivering solemn prophecies to Macbeth, they should take on the vibratoless tone of otherworldly sibyls. Later, weaving a supernatural spell over the unconscious body of Macbeth, they must become seductive enchantresses. All of this is clearly indicated in the score, but only heard from an orchestra and chorus sensitized to the exact tonal weight, color, dynamics, and articulation of Verdi's music—"and," added Muti mysteriously, "to something that can only come from within yourselves." Usually an embarrassing, even comical blemish on most performances of *Macbeth*, these fantastic creatures were for once transformed into the vital motivating force in the drama that the composer had always insisted they were.

Over the past decade, Verdi scholars have closely analyzed the individual character of his operas, those tints of orchestral and vocal color that differentiate the world of *Trovatore*, say, from that of *Rigoletto*. In *Macbeth*, the atmosphere is unrelentingly dark, threatening, and corrosively evil. Muti worked intently to bring out these qualities in rehearsal, even in passages that may look perfectly innocent on the printed page. Take Lady Macbeth's *Brindisi*, for example, on the surface just another festive drinking song, not all that dissimilar to Alfredo's in *Traviata*. Here, Muti turned the instrumental introduction—a standard oompah vamp followed by a formal statement of the opening tune—into a heavy, menacing, sinister, pulsating sequence that instantly set the grim tone for Lady Macbeth's mirthless toast, soon to be interrupted by Macbeth's horror at the appearance of Banquo's ghost.

Far from being wasted on Verdi, the Philadelphia Orchestra's virtuosity was put to the best possible uses, here and throughout the opera. Each aria, duet, and ensemble in the score has its own distinctive accompaniment that subtly underscores the drama, through varied

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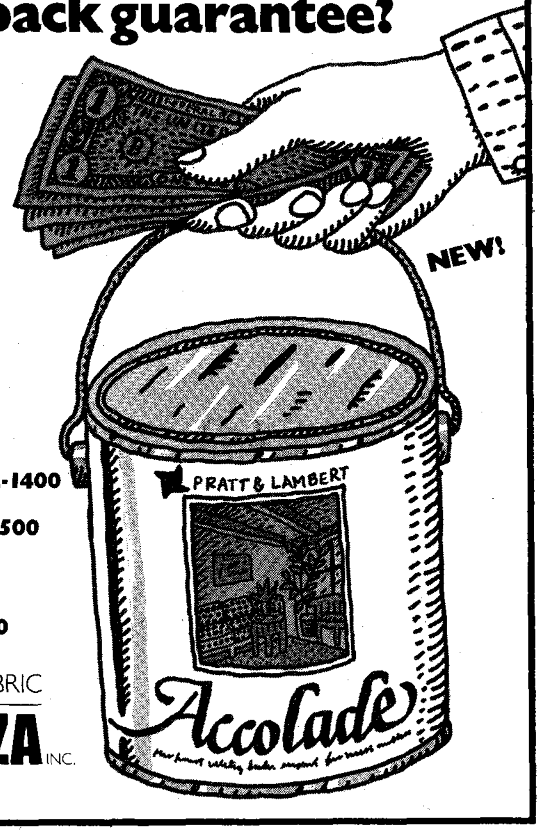

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rhythmic patterns, ornamental figuration, or simply one plaintive note from a solo woodwind to symbolize a psychological twist in Lady Macbeth's mental deterioration. "Never make an empty sound," Muti cautioned his forces, who had been required to read the libretto in order to gauge the exact emotional temperature of every dramatic situation. Possibly that helped the Philadelphians play the score so beautifully, with unprecedented clarity, precision, and concentrated power. True, Levine duplicates many of these qualities at the Met, but even he never quite manages to achieve the magical blend of instrumental timbre and textures that makes every measure of Muti's *Macbeth* so compelling.

Another complaint often leveled at Muti in opera is his treatment of singers, who are sometimes reduced to obedient pawns, dutifully subduing their own personalities to accommodate the conductor's conception. I do see the validity of that point, even though this *Macbeth* cast could hardly have been more alert or responsive. Renato Bruson in the title role was never less than conscientious, sensitive to every musical and dramatic requirement, but I rarely sensed the presence of an excitingly individual vocal personality prepared to take the part by the throat and make it his own.

A few days before the Philadelphia performance, Muti discussed the opera with *The New Yorker*'s music critic, Andrew Porter, who played a 1912 recording of Macbeth's aria sung by Mattia Battistini, a great singer known and respected by Verdi. Muti tore Battistini's rendition to shreds, and in theory he was right—the baritone took intolerable liberties with the notes and text. Still, I wonder if, 70 years from now, Bruson's clean-cut efficiency will fascinate connoisseurs of singing quite as much as Battistini's precious recorded legacy does today, despite (or perhaps because of) its sublime disregard of rigid rules.

I had a similar reaction to Elizabeth Connell's Lady Macbeth, although I admired the steely accuracy of her voice, her fearless attack and biting verbal venom—a formidable piece of singing, but almost too studied and self-conscious. Simon Estes as Banquo and Luis Lima as Macduff gave forthright accounts of their arias, while the Westminster Symphonic Choir sang flawlessly without disguising the fact that such young voices lack sufficient body, depth, and power for the massed choral scenes. No, not the ideal performance of *Macbeth*, and possibly that will always prove elusive, even for a musician as gifted and dedicated as Muti. But no other conductor in my experience has come closer to the source or more brilliantly illuminated the dramatic essence of the music. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

Handcrafts

SCHOOL PRODUCTS IS WELL KNOWN among weavers, machine knitters, hand-knitters, and crocheters. A fall sale offers the Bulky 8 knitting machine, was $249.95, now $199.95, plus many yarns, including: angora-and-wool blend, was $55 for a box of ten 20-g. balls, now $40; 16/2 linen for weavers and machine knitters, was $7.50 for a 100-g. tube, now $27.50 for five tubes; Mattyarn, 7/2, and Asborya (three Swedish all-wool yarns for weavers), were $4.95 for a 100-g. skein, now $3.95, with an additional 10 percent discount on a $100 purchase and 15 percent off on one of $400; 2's/2 cotton for weavers and knitters, was $6.50 a lb., now $2 (sold by the cone only); Cum Cotline, a linen-and-cotton blend for weavers, natural only, was $6.95 a tube, now $3.50; and more. Special bargains include Israeli space-dyed all-wool worsted, was $3 an oz., now $2; two-ply thread with silver metallic twist, now $1 a lb.; limited quantities of a heavy all-wool worsted, was $3.50 a skein, now $1; Irish brownish-green all-wool rug yarn, was $12 a lb., now $1.50; about 50 lb. of wool-and-Creslan twist in 2-oz. skeins, natural only, was $2.75 a skein, now $1; and more. Also on sale are rosewood or ebony knitting needles, were $12–$15 a pair depending on size, now $5. MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *School Products Co., Inc., 1201 Broadway, at 29th St., third floor (679-3516); Mon.–Wed. and Fri. 9 a.m.–5 p.m., Thurs. till 6:30 p.m., and Sat. 10 a.m.–2 p.m.; 10/19–29.*

Books

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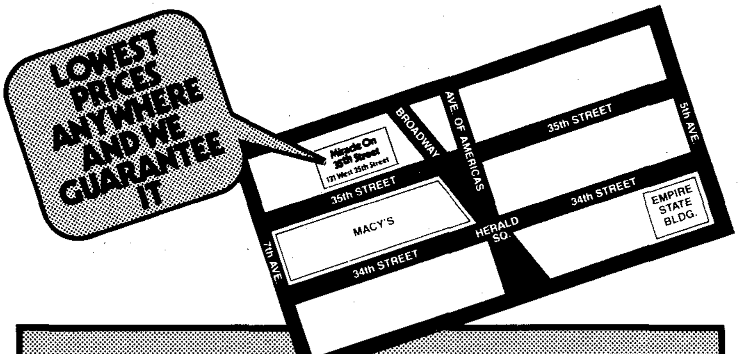

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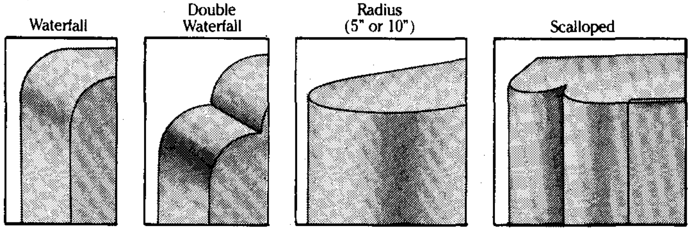

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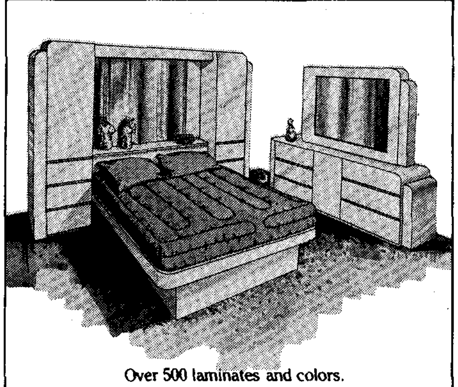

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Giftware

A VERY GENEROUS IMPORTER HAS MADE a substantial donation of showroom merchandise to the Planned Parenthood thrift shop, the Second Time Around, and everything will be on sale for considerably less than you'd have to pay for it elsewhere. There are some one-of-a-kind pieces: Indian brass-and-copper pitcher, $60; antique sterling-silver box, $250; large square sterling-silver dish, $250. A few examples of copper items: kettles with wood or porcelain handles, $14–$15; sets of three mixing bowls, $25; sets of four canisters, $25; utensil sets with hanging racks, $12 and up. A few examples of brass items: candy dishes shaped like seashells, up to $12; candlesticks, $8–$15 each; little boxes, $1–$3. A few examples of silver-plated items: elegant candlesticks, $5–$35 each; goblets in different shapes and sizes, $5–$15; teapots, $35; napkin rings, some with patterns, $5 each; bread baskets, $15–$25. A few examples of bone-china items: tea sets with pot, creamer, sugar bowl, cups, and saucers, $35 and up; bells, $3–$7; vases, $5–$25; ginger jars, $15; plates, $15–$18; candlesticks, $6–$12 each. In addition, the shop is putting on sale a large selection of used but good-quality linens, such as large pillowcases, tablecloths, quilt covers, place-mat sets, and so forth, some monogrammed, some discolored, but all finer than most new stuff. Cash-and-carry only; all sales final. *The Second Time Around, 220 East 23rd St. (685-2170); Mon.–Sat. 10 a.m.–5:45 p.m.; sale starts 10/21.*

Rugs

MANY OF THE RUGS ON SALE HERE ARE new, but you'll also find some antique and semi-antique oversize Persian rugs at sale prices, such as: semi-antique Feraghan, 9 by 16 ft., was $4,150, now $2,495; semi-antique Sultanabad, 13 by 23 ft., was $9,500, now $6,500; antique and semi-antique all-wool handmade Oriental and Art Deco Chinese rugs were $2,300–$3,000, now $1,500. Among the new rugs: all-wool handmade Bokharas, 4 by 6 ft., were $499, now $375; all-wool machine-made Belgian Oriental-design rugs, 2 by 4 ft., were $49, now $25 and 6 by 9 ft., were $129–$179, now $99; all-wool Romanian floral-design kilims by 6 ft., were $425, now $225, and 9 by 2 ft., were $999, now $749; all-wool andmade Indian dhurries, 6 by 9 ft., vere $199, now $179; all-wool handade Art Deco Chinese rugs, approxmately 8½ by 11½ ft., were $1,999, now 1,599. Also, free 40-oz. hair-and-jute ug pad cut to size with every purchase. hipping arranged at additional cost. .C., V., checks accepted; all sales final. *entral Carpet Co., 426 Columbus Ave., at 0th St. (787-8813); Mon.–Wed. and Fri. 9 .m.–6 p.m., Thurs. 10 a.m.–7:30 p.m., Sat. a.m.–5 p.m., and Sun. 11 a.m.–5 p.m.; hrough 10/31.*

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HE FALL CAREER WORKSHOP "WHERE he Jobs Are . . . and How to Get hem!," sponsored by Clairol Loving are Scholarship Program and the Busiess and Professional Women's Foundaion, will be held in Manhattan on Vednesday, November 2, at the Living oom, in Saint Peter's Church, at iticorp Center, 619 Lexington Ave., at 4th St.; seating is limited, so reserve arly. Registration starts at 11:30 A.M., at hich time refreshments will be served, nd the workshop is from noon to 2 P.M. he moderator will be Carol Bellamy, nd a panel of experts will cover "Where he Jobs Are, An Overview," "The Hot ields—Finance and Health," "How to et There—Retraining," "Landing the ob—The Interview." The $7.50 registraion fee is tax-deductible. Make checks o Business and Professional Women's oundation, and send to *Clairol Loving are Scholarship Career Workshop, 345 ark Ave., N.Y., N.Y. 10154.*

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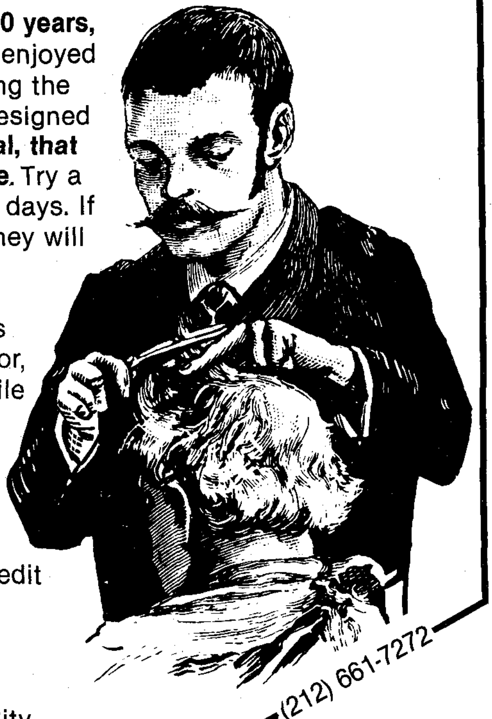

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Movies 122
Theater 137
Art 140
Music & Dance 145
Other Events 148
Nightlife 150
Radio 152
Television 153
Restaurants 158

A Complete Entertainment Guide for the Week Beginning October 19.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Pharos of Chaos." #2—Oct. 17-18: "The Left-handed Woman"; "Chinese Roulette."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Oct. 20: "Night of the Zombies"; "Revenge of the Ninja."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. "Ways in the Night."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Oct. 21: "Pandora's Box"; "Diary of a Lost Girl." **AGEE ROOM**—Thru Oct. 21: Warner Brothers Bugs Bunny Cartoons.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Heartland Reggae."

9. **ART—8th St. E. of University Pl.** 473-7014. "A Boy and His Dog."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 17: "Mayerling"; "Madame Bovary." Oct. 18: "Sherlock Holmes' Dressed to Kill"; "Sherlock Holmes' Terror by Night." Oct. 19: "Dr. Jekyll and Mr. Hyde"; "The Hunchback of Notre Dame." Oct. 20: "Beserk"; "Die, Die My Darling." Oct. 21-22: "To Be or Not to Be"; "Trouble in Paradise." Oct. 23: "Twentieth Century"; "It Happened One Night."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 20: "Merry Christmas, Mr. Lawrence"; "Tender Mercies."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 17-18: "The Lord of the Rings"; "The Dark Crystal."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Fanny & Alexander."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rear Window." #2—"The Draughtsman's Contract." #3—"Zelig." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 20: "48 Hrs."; "Trading Places."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Risky Business."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Romantic Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"A Boy and His Dog." #2—"Beyond the Limit." #3—"The Big Chill."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Escape 2000." #2—"Get Crazy."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Oct. 20: "Never Say Never Again." #2—Thru Oct. 20: "Risky Business." Beg. Oct. 21: "All the Right Moves." #3—"Lonely Lady." #4—Thru Oct. 20: "National Lampoon's Vacation." Beg. Oct. 21: "Risky Business." #5—"Zelig." #6—"Mr. Mom."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Oct. 19: "Eddie and the Cruisers." #2—582-5070. "Beyond the Limit."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Hell's Angels."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "The Right Stuff." #2—"Revenge of the Ninja."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"Easy Money." **EMBASSY 4**—"Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Oct. 17: "All That Jazz"; "Lenny." Oct. 18-19: "Baby, It's You"; "Lianna." Oct. 20-22: "A Streetcar Named Desire"; "On the Waterfront." Oct. 23: "Cabin in the Sky"; "Stormy Weather." #2—Oct. 17-18: "Ciao! Manhattan"; "Trash." Oct. 19-20: "The Thomas Crown Affair"; "Enemy of the People." Oct. 21-22: "Dial M for Murder"; "To Catch a Thief." Oct. 23: "1900."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Pieces." #2—"A Boy and His Dog."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Oct. 20: "Hanna K."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Oct. 20: "Hanna K." Beg. Oct. 21: "Americana."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Oct. 20: "The Leopard." Beg. Oct. 21: Czech Film Festival.

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Streamers."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715 "Romantic Comedy."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St** 759-2262. Thru Oct. 20: "Mr. Mom." Beg. Oct. 2 "All the Right Moves."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320 Thru Oct. 19: "Cross Creek." Beg. Oct. 20: "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Thir Aves.** 935-6420. #1—"Never Say Never Again." #2—Thru Oct. 20: "Never Say Never Again." Be Oct. 21: "Zelig."

60. **BARONET—Third Ave. nr. 59th St.** 355-166 "Romantic Comedy." **CORONET**—"Heart Like a Wheel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Betrayal."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-602 "The Ballad of Gregorio Cortez." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th S** 832-1670. #1—"Never Cry Wolf." #2—832-272 "Fanny & Alexander."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Oct. 20: "Zelig." Beg. Oct. 21: "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. 66th St.** 744-7339. #1—"Get Crazy." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72n St.** 879-1313. "Rumble Fish."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Risky Business."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Night of the Zombies."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave** 289-4607. #1—"Beyond the Limit." #2—"Hell's Angels."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Lonely Lady."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Oct. 20: "Revenge of the Ninja", "The Beast Within." Beg. Oct. 21: "Fist Full of Talons"; "Kung Fu Zombie."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"Lonely Hearts." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Rear Window." #2—"Passion."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Oct. 17: "Forever and a Day"; "Bitter Sweet." Oct. 18-19: "Passport to Pimlico"; "Molly and Me." Oct. 20-22: "The Lady Vanishes (1938)"; "Rebecca." Oct. 23: "Julius Caesar."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Ernesto." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Americana."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Never Say Never Again." #2—"A Boy and His Dog." #3—"The Big Chill." #4—"Fanny & Alexander."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Draughtsman's Contract." #2—"Zelig."

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 17: "Fort Apache, the Bronx"; "Sergeant Rutledge." Oct. 18: "Ulysses"; "Passages From Finnegan's Wake." Oct. 19: "Ballad of Narayama"; "Snow Country." Oct. 20: "Cruising"; "The Boys in the Band." Oct. 21-22: "Mad Max"; "The Last Wave." Oct. 23: "The Day the Earth Stood Still"; "The Day the Earth Caught Fire."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 17: "Tokyo Story"; "Utamaro and His Five Women." Oct. 18: "Brief Encounter"; "In Which We Serve." Oct. 19: "The Orchestra Conductor"; "Without Anesthesia." Oct. 20: "Footlight Parade"; "Love Me or Leave Me." Oct. 21: "Padre Padrone"; "The Gospel According to Saint Matthew." Oct. 22: "Seven Beauties"; "Swept Away." Oct. 23: "Lust for Life"; "Moulin Rouge."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Trading Places"; "48 Hrs." #2—"Risky Business"; "Twilight Zone—The Movie." #3—"Staying Alive"; "An Officer and a Gentleman." #4—"Mr. Mom"; "Max Dugan Returns."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"A Boy and His Dog." #2—"Never Say Never Again."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Oct. 20: "Easy Money"; "Revenge of the Ninja." Beg. Oct. 21: "Mr. Mom."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Oct. 17, 12 noon: The Pioneers of Super 8 Filmmaking—"Three Frame Studies (1969) by Vito Acconci, "Movie With Coco" (1970) by Gail Vachon, "I Slept in Sarah's Room" (1974) by Diana Barrie, "Buffalo Film" (1974) by Janis Crystal Lipzin, "Becky's Eye" (1975) by Willie Varela, "Double Beds" (1975) by Ericka Beckman, "Sketches" (1976) by Stan Brakhage, "Points of Interest" (1976) by Joe Gibbons, "Guerillere Talks" (1978) by Vivienne Dick. Oct. 18, 12 noon: The Pioneers of Cinema Verite—"Sunday" (1959) by Dan Drasin, "Primary" (1960) by Ricky Leacock, "Wasn't That a Time" (1962) by Michael and Phil Burton, "Meet Marlon Brando" (1965) by David and Al Maysles. Oct. 21, 12 noon: The Pioneers of American Avantgarde Film—"Rose Hobart" (1936) by Joseph Cornell, "Early Abstractions" (1939-57) by Harry Smith, "1941" (1941) by Francis Lee, "Geography of the Body" (1943) by Willard Maas, "Film Experiments 1-3" (1943) by John and James Whitney, "A Study in Choreography for Camera" (1945) by Marie Menken, "The Potted Psalm" (1946) by James Broughton, Sidney Peterson, "Glens Falls Sequence" (1946) by Douglass Crockwell, "Fragment of Seeking" (1946) by Curtis Harrington, "Introspection" (1947) by Sarah Arledge, "Fireworks" (1947) by Kenneth Anger.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Oct. 21, 7:45 p.m.: "City Streets" (1931) by Rouben Mamoulian. Oct. 22, 6:30 p.m.: Video in the Gallery—"Secret Horror" by Michael Smith, "Conversation" by Doris Chase, "Slow Down" by Antonio Muntadas, "Split" by Ardele Lister, "Love of Line, Of Light and Shadow: The Brooklyn Bridge" by Reynold Weidenaar. Oct. 22, 7:30 p.m.: "An American Tragedy" (1931) by Josef von Sternberg.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Oct. 20, 8 p.m.: A presentation about art in Nicaragua, *including a film produced by Incine, the* Nicaraguan film institute.

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Free. Oct. 19, 6:30 p.m.: "Water for Canitoga" (1939) by Herbert Selpin, "The American Soldier" (1974) by R.W. Fassbinder. Oct. 20, 6:30 p.m.: "Willow Springs" (1973) by Werner Schroeter; 8 p.m.: "The American Friend" (1974) by Wim Wenders. Oct. 21, 6:30 p.m.: "Stroszek" (1977) by Werner Herzog; 8:30 p.m.: "Made in Germany and USA" (1974) by Rudolf Thome. Oct. 22, 10:30 A.M.: **(at Film Forum II, 57 Watts St.)** "Highway Forty West" (1982) by Hartmut Bitomsky; **at Tish Hall, NYU, 40 W. 4th St.**—2 p.m.: "How Much Wood Would a Woodchuck Chuck" (1977) by Herzog; 2:45 p.m.: "Huie's Sermon" (1980) by Herzog; 3:30 p.m.: "The Skin of Events" (1978) by Rebecca Horn; 4:15 p.m.: "Wir Fahren Nach Amerika" (1939) by Kurt Engel, no subtitles.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. The Films of Nagisa Oshima—Oct. 21, 7:30 p.m.: "Boy" (1969). Oct. 22, 1 p.m.: "The Sun's Burial" (1960); 4 p.m.: "Boy"; 7:30 p.m.: "Pleasures of the Flesh" (1965). Oct. 23, 1 p.m.: "Pleasures of the Flesh"; 4 p.m.: "Band of Ninja" (1967).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Video—Tues.-Sat., 1 p.m.: "Theme Song" (1974) by Vito Acconci, "Semi-Buffet" (1975) by William Wegman, "Shepherd's Pie Dear" (1981) by Kevin McMahon; 2:15 p.m.: "5 dim/MIND" (1983) and "New Building Under the Water" (1982) by Ken Feingold; "Business at Pete's Store" (1983) by Traci Sampson; 4 p.m.: Tapes by request.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Written by Levinson and Link—Oct. 18, 12:15 p.m.: "The Execution of Private Slovik"; 2:15 p.m.: "Man With a Rope" (1958), "Chain of Command" (1959). Oct. 19, 12:15 p.m.: "That Certain Summer" (1972); 2 p.m.: "My Sweet Charlie" (1970); 3:45 p.m.: "That Certain Summer." Oct. 20, 12:15 p.m.: "Ellery Queen" (1975). Oct. 21, 12:15 p.m.: "Stone" (1979); 2:15 p.m.: "Incident in Berlin" (1968). Oct. 22, 12:15 p.m.: "Ransom for a Dead Man" (1971); 2:15 p.m.: "Rehearsal for Murder" (1982).

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Bulgarian Films—Oct. 17, 2:30 p.m.: "Barrier" (1979) by Hristo Hristov. Oct. 18, 2:30 p.m.: "We Were Young" (1961) by Binka Zhelyazkova. Oct. 20, 2:30 p.m.: "Tsar and General" (1965) by Vulo Radev. Cineprobe Series—The Recent Work of Sharon Greytak. What's Happening? Film Series—"Moving On: The Hunger for Land in Zimbabwe" (1982) by Peter Entell. Films From the Archive—Oct. 22-23, 12 noon: "Citizens Band" (1977) by Jonathan Demme.

NEW ASSEMBLY THEATER—360 E. 10th St. at Ave. B 505-6590. Adm. $1.50. Oct. 18, 8 p.m.: "Point of Order" (1963), "Millhouse: A White Comedy" (1971), "Painters Painting" (1972), "Underground" (1976), all by Emile de Antonio.

NEW YORK CITY LABOR FILM FESTIVAL—NYU Library. 677-3900 Adm. free. Oct. 18, 6 p.m.: "Memorial Day Massacre of 1937" (1937) by the Ill. Labor Historical Society, "Margaret" by Vince Clews, "Beating the Union Busters" (1982) by Lyn Goldfarb. Oct. 21, 6 p.m.: "Blow for Blow" (1972) by Martin Karmitz, 100 workers and film crew.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Oct. 18, 12 noon: "Ivan the Terrible" (1944) by Sergei Eisenstein. Oct. 20, 12 noon: "Earth" (silent) by Alexander Dovzhenko.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Oct. 18, 6 p.m.: "The Collector" (1965) by William Wyler, "The Pumpkin Eater" (1964) by Jack Clayton, "These Are the Damned" (1965) by Joseph Losey. Oct. 19, 6 p.m.: "The Last Man" (1932) by Howard Higgin, "Attorney for the Defense" (1932) by Irving Cummings, "Guilty Generation" (1931) by Rowland V. Lee, "Criminal Code" (1930) by Howard Hawks. Oct. 20, 6 p.m.: "The King of Marvin Gardens" (1972) by Bob Rafelson, "Fat City" (1973) by John Huston, "White Line Fever" (1976) by Jonathan Kaplan, "Hard Times" (1976) by Walter Hill. Oct. 21, 4 p.m.: "Pennies From Heaven" (1936) by Norman Z. McLeod, "The Petty Girl" (1950) by Henry Levin, "Reveille With Beverly" (1943) by Charles Barton; 8:45 p.m.: "Ladies of the Chorus" (1948) by Phil Karlson, "Music Goes Round" (1936) by Victor Schertzinger. Oct. 22, 4 p.m.: "In Cold Blood" (1968) by Richard Brooks, "Experiment in Terror" (1960) by Blake Edwards; 8:45 p.m.: "Dead Reckoning" (1946) by John Cromwell, "My Name is Julia Ross" (1945). Oct. 23, 4 p.m.: "Desert Vengeance" (1931) by Louis King, "Cowboy" (1958) by Delmer Daves, "Gun Fury" (1954) by Raoul Walsh; 8:45 p.m.: "The Tall 'T'" (1957) by Budd Boetticher, "The Man From Colorado" (1948) by Henry Levin.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Oct. 22, 2 p.m.: "The Agony and the Ecstasy" (1965) by Carol Reed.

VIDEO REDBAR—First Ave. and 7th St. Oct. 19, 9:30 p.m.: "Crushed Lillies" (1983) by T. Jankowski, "Reliquary" (1983) by T. Jankowski.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Films by Warren Sonbert—Thru Oct. 16, 2, 6:30 p.m.: "Rude Awakening" (1972-76), "A Woman's Touch" (1983); Beg. Oct. 18, 2, 6:30 p.m.: "Divided Loyalties" (1975-78), "Noblesse Oblige" (1978-82).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Never Say Never Again." #2—Tent.: "Night of the Zombies."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Night of the Zombies."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Pieces." #2—"Revenge of the Ninja."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Romantic Comedy." #2—"The Big Chill."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Big Chill." #2—Tent.: "Romantic Comedy."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Oct. 20: "Night of the Zombies"; "Revenge of the Ninja."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"A Boy and His Dog." #2—Thru Oct. 20: "Escape 2000." Beg. Oct. 21: "Under Fire." #3—Thru Oct. 20: "Risky Business." Beg. Oct. 21: "All the Right Moves." #4—"Getting It On."

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10. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Oct. 20: "Night of the Zombies"; "Revenge of the Ninja." Beg. Oct. 21: "A Fist Full of Talons"; "Kung Fu Zombie."

11. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Beyond the Limit." #2—"Never Say Never Again."

13. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Fanny & Alexander."

14. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Night of the Zombies." #2—"The Big Chill." #3—"A Boy and His Dog."

17. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Never Say Never Again." #2—"Never Say Never Again." #3—"Pieces."

Brooklyn

01. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Never Say Never Again." #2—Thru Oct. 20: "Hell's Angels"; "Escape 2000." Beg. Oct. 21: "All the Right Moves." #3—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Brainstorm." #4—"A Boy and His Dog." #5—Thru Oct. 21: "Night of the Zombies." Beg. Oct. 21: "Mr. Mom."

02. **BAY RIDGE—LOEWS ALPINE—*Fifth* Ave. at 69th St.** 748-4200. #1—"Get Crazy." #2—"Beyond the Limit."

03. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Oct. 20: "Hell's Angels"; "Escape 2000." #2—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "All the Right Moves."

05. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. "The Big Chill."

06. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Never Say Never Again." #2—"Romantic Comedy." #3—Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Under Fire." #4—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Brainstorm."

10. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Oct. 20: "Hell's Angels"; "Escape 2000." Beg. Oct. 21: "Under Fire." #2—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "The Dead Zone." #3—"A Boy and His Dog." #4—"Never Say Never Again."

11. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Zelig." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Easy Money."

12. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Easy Money."

13. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Never Say Never Again." #2—"Fanny & Alexander."

16. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Oct. 20: "Night of the Zombies"; "Edge of Fury." Beg. Oct. 21: "Fist Full of Talons"; "Kung Fu Zombies."

19. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Never Say Never Again."

20. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves." #2—"Get Crazy." #3—"Heartland Reggae." #4—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "The Dead Zone."

22. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Oct. 20: "Night of the Zombies"; "Funeral Home." Beg. Oct. 21: "Fistful of Talons"; "Superpower." #2—Thru Oct. 20: "A Boy and His Dog"; "Laser Blast."

23. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Big Chill." #2—"Beyond the Limit."

25. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Never Say Never Again." **SOUTH—**"Romantic Comedy."

28. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Easy Money"; "Mad Max."

31. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Getting It On."

32. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "National Lampoon's Vacation."

33. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Oct. 18: "Private School." Beg. Oct. 19: "Flashdance."

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234. **MIDWOOD–RKO KINGSWAY–Kings Hwy. at Coney Island Ave.** 645-8588. #1–"Eddie and the Cruisers." #2–Thru Oct. 20: "Return of the Jedi." Beg. Oct. 21: "All the Right Moves." #3–"The Big Chill." #4–"A Boy and His Dog."

235. **MIDWOOD–RKO MIDWOOD–Ave. J at E. 13th St.** 377-1718. "Get Crazy."

236. **PARK SLOPE–PLAZA–Flatbush Ave. nr. Eighth Ave.** 636-0170. #1–Thru Oct. 20: "Betrayal." #2–"The Big Chill."

237. **RIDGEWOOD–RIDGEWOOD–Myrtle Ave. at Putnam.** 821-5993. #1–"Night of the Zombies." #2–Thru Oct. 20: "Escape 2000"; "Pieces." Beg. Oct. 21: "Deadly Force." #3–"Never Say Never Again."

Staten Island

300. **ELTINGVILLE–AMBOY–** 356-3800. #1–Thru Oct. 20: "Mr. Mom." #2–Thru Oct. 20: "A Boy and His Dog."

303. **NEW DORP–HYLAN–** 351-6601. #1–"The Big Chill." #2–Thru Oct. 20: "Trading Places." Beg. Oct. 21: "The Dead Zone."

304. **NEW DORP–LANE–** 351-2110. Thru Oct. 20: "Risky Business." Beg. Oct. 21: "Under Fire."

305. **NEW DORP–RAE–** 979-0444. #1–"Never Say Never Again." #2–"Night of the Zombies."

306. **NEW DORP–RKO FOX PLAZA–** 987-6800. #1–Thru Oct. 20: "A Boy and His Dog." #2–Thru Oct. 20: "Hell's Angels"; "Get Crazy." Beg. Oct. 21: "All the Right Moves."

307. **NEW SPRINGVILLE–ISLAND–** 761-6666. #1–"Never Say Never Again." #2–Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Under Fire."

308. **NEW SPRINGVILLE–RKO RICHMOND–** 761-3103. Thru Oct. 20: "Romantic Comedy."

Queens

401. **ASTORIA–UA ASTORIA–Steinway St. at 30th Ave.** 545-9470. #1–"Never Say Never Again." #2–Thru Oct. 20: "The Big Chill." Beg. Oct. 21: "Under Fire." #3–Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Brainstorm." #4–"Night of the Zombies."

403. **BAYSIDE–MOVIES AT BAYSIDE–Bell Blvd. at 39th Ave.** 225-1110. #1–Thru Oct. 20: "Hell's Angels." Beg. Oct. 21: "All the Right Moves." #2–"Romantic Comedy." #3–Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Brainstorm." #4–"Night of the Zombies."

406. **CORONA–PLAZA–Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Oct. 20: "The Final Option"; "Forced Vengeance." Beg. Oct. 21: "WarGames"; "Roller Boogie."

407. **DOUGLASTON–MOVIEWORLD.–L.I. Expressway & Cross Island P'kway.** 423-7200. #1–"The Big Chill." #2–"The Big Chill." #3–"Zelig." #4–"A Boy and His Dog." #5–Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "All the Right Moves." #6–Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Under Fire." #7–"Get Crazy."

408. **ELMHURST–LOEWS ELMWOOD–Hoffman Dr. at Queens Blvd.** 429-4770. #1–"The Big Chill." #2–"Beyond the Limit."

410. **FLUSHING–PARSONS–Parsons Blvd. nr. Union Tpke.** 591-8555. #1–"Pieces." #2–"Trading Places."

411. **FLUSHING–RKO KEITHS–Northern Blvd. at Main St.** 353-4000. #1–Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "The Dead Zone." #2–Thru Oct. 20: "Get Crazy." Beg. Oct. 21: "All the Right Moves." #3–"A Boy and His Dog."

412. **FLUSHING–RKO PROSPECT–Main St. nr. 41st Rd.** 359-1050. #1–"The Big Chill." #2–"Night of the Zombies." #3–"Never Say Never Again."

413. **FLUSHING–UA QUARTET–Northern Blvd. at 160th St.** 359-6777. #1–"Get Crazy." #2–Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "Under Fire." #3–Thru Oct. 20: "Lonely Lady." Beg. Oct. 21: "Sweet Sixteen." #4–"Lonely Lady."

414. **FLUSHING–UTOPIA–Union Tpke. at 188th St.** 454-2323. #1–"Betrayal." #2–"The Big Chill."

416. **FOREST HILLS–CINEMART–Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Oct. 20: "Easy Money"; "Mad Max." Beg. Oct. 21: "Mr. Mom."

418. **FOREST HILLS–FOREST HILLS–71st Ave. nr. Queens Blvd.** 261-7866. #1–"A Boy and His Dog." #2–Thru Oct. 20: "Zelig." Beg. Oct. 21: "All the Right Moves."

420. **FOREST HILLS–MIDWAY–Queens Blvd. at 71st Rd.** 261-8572. #1–"Never Say Never Again." #2–"Night of the Zombies." #3–Thru Oct. 20: "Getting It On." Beg. Oct. 21: "Sweet Sixteen." #4–"Risky Business."

423. **FRESH MEADOWS–RKO MEADOWS–Horace Harding Blvd. at 190th St.** 454-6800. #1–"Romantic Comedy." #2–Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "The Dead Zone."

424. **GLEN OAKS–RKO–Union Tpke. at 255th St.** 347-7777. Thru Oct. 20: "A Boy and His Dog

426. **JACKSON HEIGHTS–BOULEVARD–Northern Blvd. at 83rd St.** 335-0170. #1–Thru Oct. 20 (tent.): "Beyond the Limit." Beg. Oct. 21: "Under Fire." #2–Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "The Dead Zone."

427. **JACKSON HEIGHTS–COLONY–82nd St. nr. Roosevelt Ave.** 429-8004. "Night of the Zombies."

428. **JACKSON HEIGHTS–JACKSON–82nd St at Roosevelt Ave.** 335-0242. #1–Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "All the Right Moves." #2–"Never Say Never Again." #3–Thr Oct. 20: "Getting It On."

433. **JAMAICA–ROCHDALE–Baisley Blvd. at N.Y. Blvd.** 276-5300. "Cujo"; "Escape 2000."

436. **KEW GARDENS HILLS–MAIN STREET–Nr. 72nd Dr.** 268-3636. Thru Oct. 20: "Easy Money"; "An Officer and a Gentleman." Beg. Oc 21: "Mr. Mom"; "Max Dugan Returns."

437. **LITTLE NECK–LITTLE NECK–Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "Trading Places."

438. **MIDDLE VILLAGE–ARION–Metropolitan Ave. nr. 74th St.** 894-4183. Thru Oct. 20: "Easy Money"; "Love at First Bite." Beg. Oct. 21: "Mr. Mom"; "Max Dugan Returns."

439. **OZONE PARK–CROSSBAY–Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1–"Never Say Never Again." #2–"A Boy and His Dog."

442. **REGO PARK–DRAKE–Woodhaven Blvd. 63rd Ave.** 639-0600. Thru Oct. 20: "Trading Places"; "48 Hrs." Beg. Oct. 21: "National Lampoon's Vacation"; "The Man With Two Brains."

447. **ROCKAWAY PARK–SURFSIDE–Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1–"Easy Money." #2–"The Big Chill."

448. **SUNNYSIDE–CENTER–Queens Blvd. nr. 43rd St.** 784-3050. #1–"The Big Chill." #2–"Revenge of the Ninja."

450. **WHITESTONE–CROSS ISLAND–Cross Island Pkwy. at 153rd St.** 767-2800. #1–"Zelig." #2–"The Big Chill."

451. **WOODHAVEN–HAVEN–Jamaica Ave. nr. 80th St.** 296-2325. Thru Oct. 20: "Easy Money"; "Mad Max." Beg. Oct. 21: "Mr. Mom."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN–GRAND AVENUE–** 223-2323. #1–"The Big Chill." #2–Beg. Oct. 21: "Under Fire."

501. **BALDWIN–RKO–** 223-9230. Thru Oct. 20: "Hell's Angels"; "A Boy and His Dog."

502. **BELLEROSE–RKO–** 775-1351. Thru Oct. 18: "Private School." Beg. Oct. 19: "Flashdance.

503. **BELLMORE–PLAYHOUSE–** 785-5400. "Easy Money."

511. **EAST MEADOW–FLICK–** 794-8008. #1–Thru Oct. 20: "Eddie and the Cruisers." Beg. Oc 21: "Mr. Mom." #2–"Easy Money."

512. **EAST MEADOW–MEADOWBROOK–** 731-2423. #1–"Never Say Never Again." #2–"Romantic Comedy." #3–Thru Oct. 20: "Night the Zombies." Beg. Oct. 21 (tent.): "Brainstorm." #4–Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves."

513. **EAST ROCKAWAY–CRITERION–** 599-0242. #1–Thru Oct. 20: "Easy Money." Beg Oct. 21: "Mr. Mom." #2–Thru Oct. 20: "The Grey Fox." Beg. Oct. 21: "Getting It On."

516. **FARMINGDALE—RKO—** 249-0122. Thru Oct. 18: "Private School." Beg. Oct. 19: "Flashdance."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Get Crazy."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Romantic Comedy." #2—"Night of the Zombies."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Beyond the Limit." #2—Thru Oct. 20: "A Boy and His Dog." #3—"Never Say Never Again."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "The Big Chill."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Never Say Never Again." #2—Thru Oct. 20: "Never Say Never Again." Beg. Oct. 21: "All the Right Moves." #3—"Getting It On."

524. **HEWLETT—RKO—** 791-6768. Thru Oct. 18: "Private School." Beg. Oct. 19: "Flashdance."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Never Say Never Again." #2—Thru Oct. 20: "Risky Business." Beg. Oct. 21 (tent.): "Sweet Sixteen."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Zelig." **SOUTH**—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "The Right Stuff."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Oct. 20: "A Boy and His Dog." #2—"Get Crazy." #3—"The Big Chill."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Oct. 20: "Eddie and the Cruisers"; "Let's Spend the Night Together." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Easy Money."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Educating Rita." #2—"Beyond the Limit." #3—"Get Crazy." #4—"Hell's Angels." #5—"The Big Chill." #6—"Mr. Mom."

532. **LONG BEACH—LIDO—** 432-0056. Thru Oct. 20: "Easy Money"; "Breathless (1983)." Beg. Oct. 21: "Mr. Mom"; "The Entity."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21 (tent.): "Going Berserk." #2—Thru Oct. 20: "Getting It On." Beg. Oct. 21: "Under Fire." #3—"Danton." #4—Thru Oct. 20: "Betrayal." Beg. Oct. 21: "Brainstorm."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Mr. Mom." #2—"Easy Money."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Brainstorm." #2—"Zelig." #3—Thru Oct. 20: "Manhattan"; "Annie Hall." Beg. Oct. 21: "Possession."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Fanny & Alexander."

540. **MASSAPEQUA—PEQUA—** 799-6464. Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "All the Right Moves."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "The Dead Zone." #2—"The Big Chill." #3—"Risky Business." #4—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "Sweet Sixteen." #5—"Getting It On." #6—"Never Say Never Again." #7—Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "Brainstorm."

542. **MERRICK—GABLES—** 546-0734. Thru Oct. 20: "Trading Places." Beg. Oct. 21: "National Lampoon's Vacation."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Oct. 20: "Flashdance." Beg. Oct. 21: "Under Fire."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Oct. 20: "A Boy and His Dog."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. "Easy Money."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Trading Places." #2—Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Big Chill." #2—Thru Oct. 20: "Flashdance." Beg. Oct. 21: "Under Fire."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Mr. Mom."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Get Crazy." #2—Thru Oct. 20: "Romantic Comedy."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Under Fire." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Sweet Sixteen."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Oct. 20: "Betrayal." Beg. Oct. 21: "Mr. Mom."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Mr. Mom."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Never Say Never Again." #2—"Zelig."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Big Chill." #2—"Danton."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru Oct. 20: "Brainstorm." Beg. Oct. 21: "Rumble Fish."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Educating Rita." #2—"Hell's Angels." #3—"Brainstorm." #4—"Night of the Zombies." #5—"Never Say Never Again." #6—"Romantic Comedy." #7—"Mr. Mom." #8—"Revenge of the Ninja." #9—"Pieces." #10—"The Big Chill." #11—"A Boy and His Dog."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Betrayal." #2—"Flashdance."

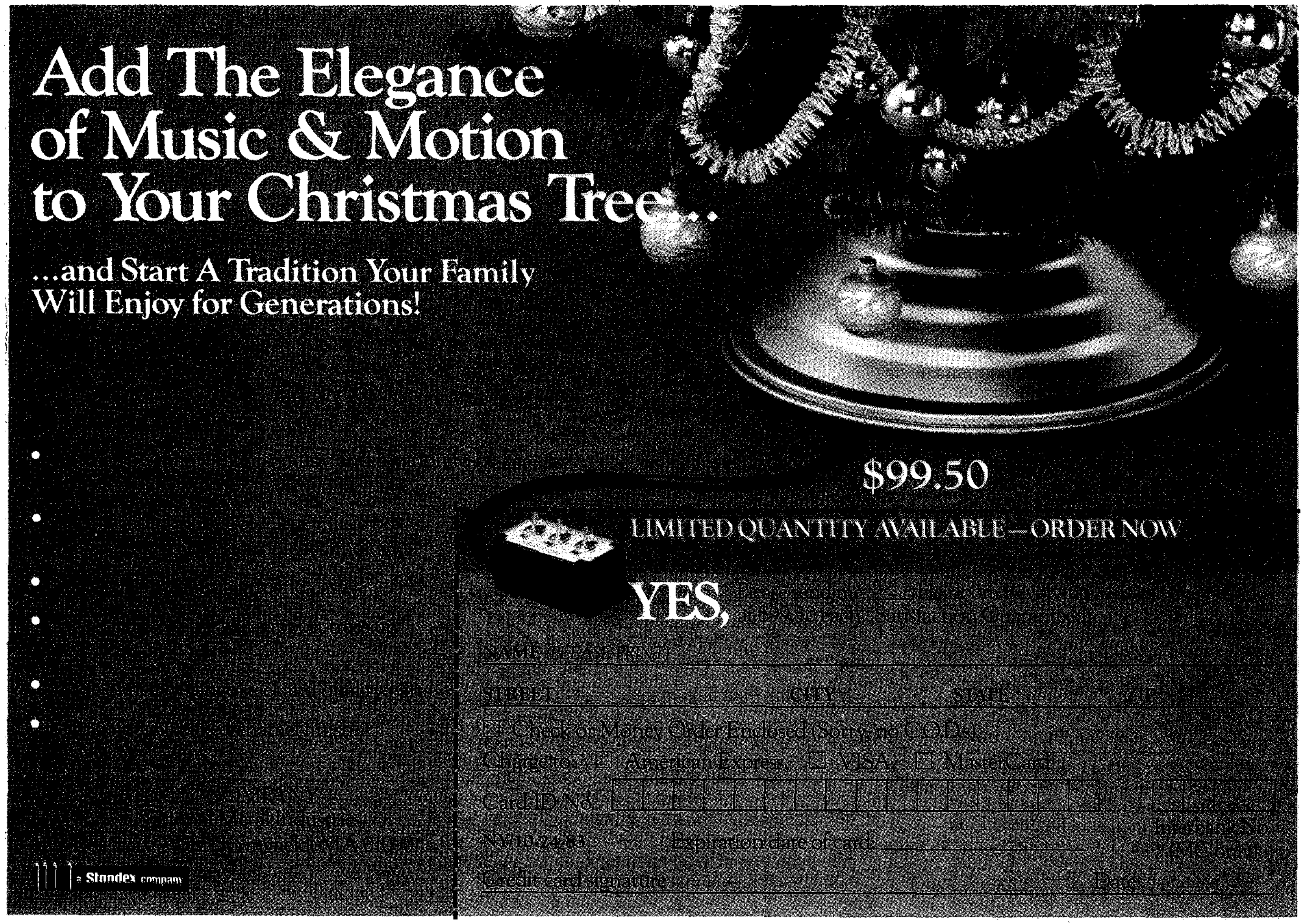
571. **WANTAGH—RKO—** 781-6969. Thru Oct. 20: "A Boy and His Dog."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Never Say Never Again." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "The Dead Zone." #3—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "Under Fire."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Oct. 20: "Tender Mercies." #2—"The Grey Fox."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Rumble Fish."



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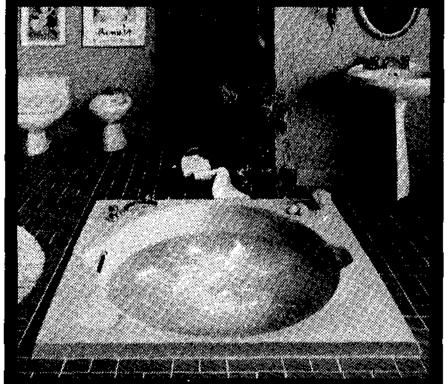

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MOVIES

602. BABYLON—RKO— 669-0700. #1—"The Big Chill." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Beyond the Limit." #2—"Night of the Zombies."

604. BAY SHORE—CINEMA— 665-1722. "Brainstorm."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Hell's Angels." #2—"Never Say Never Again."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

615. COMMACK—DRIVE-IN— 499-2900. Tent.: "Never Say Never Again"; "Twilight Zone—The Movie."

616. COMMACK—MAYFAIR— 543-0707. Thru Oct. 20: "Romantic Comedy."

617. COMMACK—RKO— 499-4545. #1—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "All the Right Moves." #2—"The Big Chill."

619. CORAM—CORAM— 698-7200. "Never Say Never Again."

621. CORAM—PINE— 698-6442. #1—"Night of the Zombies." #2—Tent.: "Romantic Comedy."

622. DEER PARK—DEER PARK— 667-2440. "Easy Money."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Rumble Fish." #2—"Never Say Never Again." #3—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves." #4—Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "The Dead Zone." #5—Thru Oct. 20: "Getting It On." Beg. Oct. 21 (tent.): "Brainstorm."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Tent.: "The Grey Fox."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves."

628. ELWOOD—ELWOOD— 499-7800. #1—"Beyond the Limit." #2—"Never Say Never Again."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Brainstorm." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Sweet Sixteen."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "A Boy and His Dog."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Never Say Never Again." #2—Thru Oct. 20: "Hell's Angels"; "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves." #3—"The Big Chill." #4—"Mr. Mom."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Get Crazy."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Oct. 20: "Night of the Zombies."

635. ISLIP—ISLIP— 581-5200. #1—"The Big Chill." #2—Thru Oct. 20: "Easy Money." #3—Thru Oct. 20: "A Boy and His Dog."

636. KINGS PARK—KINGS PARK— 269-4422. "Easy Money."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Romantic Comedy."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Oct. 20: "Easy Money."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Risky Business." #2—Thru Oct. 20: "The Grey Fox."

641. MONTAUK—THE MOVIES— 668-2393. "Trading Places."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Tent.: "Night of the Zombies." **OUTDOOR**—Thru Oct. 20: "Getting It On"; "Zapped!." Beg. Oct. 21: "Sweet Sixteen."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Mr. Mom." #2—"Getting It On."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

645. OAKDALE—OAKDALE— 589-8118. "Trading Places."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Never Say Never Again." #2—Thru Oct. 20: "Never Say Never Again." Beg. Oct. 21: "All the Right Moves." #3—Tent.: "Mr. Mom."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"The Big Chill." #2—"Get Crazy."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Night of the Zombies." **OUTDOOR**—Thru Oct. 20: "A Boy and His Dog"; "Day Time." Beg. Oct. 21 (tent.): "Sweet Sixteen."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Tent.: "Risky Business." #2—Thru Oct. 20: "Zelig." Beg. Oct. 21: "Under Fire."

653. PORT JEFFERSON—MINI EAST— 928-6555. #1—"Zelig." #2—Thru Oct. 20: "Betrayal."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Oct. 18: "Private School." Beg. Oct. 19: "Flashdance."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Oct. 20: "Easy Money."

657. SAG HARBOR—SAG HARBOR— 725-0010. Oct. 21-23: "Valentina."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"A Boy and His Dog." #2—"Easy Money." #3—Thru Oct. 20: "Romantic Comedy."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Never Say Never Again."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"The Big Chill." #2—Thru Oct. 20: "Betrayal." Beg. Oct. 21 (tent.): "Brainstorm." #3—Thru Oct. 20: "Risky Business." Beg. Oct. 21: "Under Fire."

664. STONY BROOK—LOEWS— 751-2300. #1—"The Big Chill." #2—"Beyond the Limit." #3—"Mr. Mom."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. "The Big Chill."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Oct. 20 (tent.): "A Boy and His Dog."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru Oct. 20: "Betrayal." Beg. Oct. 21: "Under Fire." #2—Thru Oct. 20: "Zelig."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Oct. 20: "National Lampoon's Vacation." Beg. Oct. 21: "The Dead Zone."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Rumble Fish." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Rumble Fish." #3—"Romantic Comedy."

705. GREENBURGH—CINEMA 100— 946-4680. Thru Oct. 20: "Easy Money."

707. HARRISON—SILVER SCREEN CINEMA.— 835-2961. Oct. 17-18: "Barry Lyndon." Oct. 19-21: "Children of Paradise." Oct. 22-23: "A Clockwork Orange"; "The Exorcist."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Oct. 20: "Romantic Comedy." #2—Program unavailable. #3—"The Big Chill." #4—Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "Under Fire."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Zelig."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Never Say Never Again." #2—Thru Oct. 20: "Never Say Never Again." Beg. Oct. 21: "Brainstorm." #3—"Night of the Zombies." #4—"A Boy and His Dog."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"The Big Chill." #2—"Never Say Never Again."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"The Big Chill." #2—"Hell's Angels."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Oct. 20: "Night of the Zombies." #2—Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "The Dead Zone." #3—Thru Oct. 20: "Pieces." #4—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves." #5—"Get Crazy."

715. NEW ROCHELLE—TOWN— 632-4000. "Never Say Never Again."

716. OSSINING—ARCADIAN— 941-5200. #1—"Never Say Never Again." #2—"The Big Chill."

717. PEEKSKILL—BEACH— 737-6262. #1—"Betrayal." #2—"Night of the Zombies." #3—"Romantic Comedy." #4—"A Boy and His Dog."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Never Say Never Again." #2—"The Big Chill." #3—Thru Oct. 20: "Get Crazy."

Beg. Oct. 21: "The Dead Zone." #4—Thru Oct. 20: "Risky Business." Beg. Oct. 21: "All the Right Moves."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "Easy Money."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Under Fire." #2—Beg. Oct. 21: "The Dead Zone."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Fanny & Alexander."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Never Say Never Again." #2—Thru Oct. 20: "Risky Business." Beg. Oct. 21: "The Dead Zone."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "All the Right Moves."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Brainstorm." #2—Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "All the Right Moves."

731. **YONKERS—KENT—** 237-3440. Thru Oct. 20: "Night of the Zombies"; "Yellowbeard." Beg. Oct. 21: "Mr. Mom"; "The King of Comedy."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Get Crazy." #4—Thru Oct. 20: "Zelig." Beg. Oct. 21: "The Right Stuff."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Night of the Zombies"; "Funeral Home." #2—"Revenge of the Ninja." #3—"Getting It On."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Mr. Mom." #2—"Zelig."

Rockland County

744. **NANUET—ROUTE** 59— 623-3355. Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Rumble Fish."

746. **NEW CITY—TOWN—** 634-5100. "The Big Chill."

747. **NEW CITY—UA CINEMA** 304— 634-8200. #1—"Never Say Never Again." #2—Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "All the Right Moves."

748. **NYACK—CINEMA EAST—** 358-6631. "Merry Christmas, Mr. Lawrence."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Beyond the Limit."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Mr. Mom."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Betrayal."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Romantic Comedy."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Easy Money."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—Thru Oct. 20: "Beyond the Limit." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "All the Right Moves."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Merry Christmas, Mr. Lawrence." #2—"Eddie and the Cruisers."

774. **DANBURY—CINE—** 743-2200. #1—"The Big Chill." #2—"Educating Rita." #3—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "The Right Stuff."

775. **DANBURY—CINEMA—** 748-2923. #1—"Mr. Mom." #2—"Brainstorm."

777. **DANBURY—PALACE—** 748-7496. #1—"Never Say Never Again." #2—Thru Oct.20: "Hell's Angels." Beg. Oct. 21: "The Dead Zone." #3—Thru Oct. 20: "Danton." Beg. Oct. 21: "All the Right Moves."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Zelig." #2—"Risky Business."

780. **FAIRFIELD—COUNTY—** 334-1411. "Revenge of the Ninja."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Big Chill." #2—"Educating Rita." #3—"Danton."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Never Say Never Again."

784. **NORWALK—CINEMA—** 838-4504. #1—"Risky Business." #2—"Zelig."

785. **NORWALK—NORWALK—** 866-3010. "Mr. Mom."

788. **SOUTH NORWALK—SONO—** 866-9202. Oct. 17-18: "La Nuit de Varennes." Oct. 19-22: "Barry Lyndon." Oct. 23: "Cousin, Cousine"; "The Man Who Loved Women."

789. **SPRINGDALE—STATE—** 325-0250. Thru Oct. 20: "Flashdance." Beg. Oct. 21: "Trading Places."

790. **STAMFORD—AVON—** 324-9205. #1—"Hell's Angels." #2—Thru Oct. 20: "A Boy and his Dog." Beg. Oct. 21: "The Dead Zone."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Never Say Never Again." #2—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "All the Right Moves." #3—"Trading Places."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Brainstorm." #2—Thru Oct. 20: "Beyond the Limit." Beg. Oct. 21: "The Right Stuff."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Romantic Comedy."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"Fanny & Alexander." #3—227-9619. "Educating Rita." #4—226-6666. "Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "Beyond the Limit."

798. **WILTON—CINEMA—** 762-5678. "Romantic Comedy."

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New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Easy Money." #2—"Never Say Never Again." #3—Thru Oct. 20: "The Big Chill."Beg. Oct, 21: "Mr. Mom."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Oct. 20: "Night Of the Zombies." Beg. Oct. 21: "The Dead Zone." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Night Of the Zombies."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Oct. 20: "Mr. Mom." Beg. Oct. 21: "All the Right Moves." #2—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Brainstorm."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Never Say Never Again." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Possession." #3—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21: "Brainstorm."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"A Boy and His Dog." #2—"Easy Money." #3—"Hell's Angels." #4—"Get Crazy."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Brainstorm." #2—"The Big Chill." #3—"Never Say Never Again." #4—"Romantic Comedy." #5—"Mr. Mom." #6—"Risky Business."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Oct. 20: "Easy Money"; "Getting It On." Beg. Oct. 21: "Mr. Mom"; "Megaforce."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Big Chill."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Oct. 20: "A Boy and His Dog." #2—"Never Say Never Again."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Oct. 20: "Getting It On." Beg. Oct. 21: "Brainstorm."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Oct. 20: "National Lampoon's Vacation." Beg. Oct. 21: "Under Fire."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Oct. 20: "A Boy and His Dog." #2—Thru Oct. 20: "Romantic Comedy."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Oct. 20: "Pauline at the Beach." Beg. Oct. 21: "Under Fire." #2—"Zelig." #3—"Fanny & Alexander."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Hell's Angels." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Mr. Mom." #3—"Flashdance."

828. **VERONA—VERONA—** 239-0880. Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Rumble Fish."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Never Say Never Again." #2—Thru Oct. 20: "Educating Rita." #3—Thru Oct. 20: "The Big Chill." Beg. Oct. 21: "All the Right Moves."

Union County

841. **CRANFORD—RKO—** 276-9120. #1—Thru Oct. 20: "A Boy and His Dog." #2—Thru Oct. 20: "Hell's Angels"; "Pieces."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Mr. Mom."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Oct. 20: "Night of the Zombies"; "Funeral Home." Beg. Oct. 21: "Mr. Mom." #2—Thru Oct. 20: "Easy Money"; "Lone Wolf McQuade." Beg. Oct. 21: "The Entity."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Oct. 20: "Night of the Zombies." #2—Thru Oct. 20: "Getting It On."

848. **ROSELLE PARK—PARK—** 245-0358. "Flashdance."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. "Never Say Never Again."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Oct. 20: "Danton." Beg. Oct. 21: "Under Fire."

854. **UNION—RKO—** 686-4373. #1—"The Big Chill." #2—"Beyond the Limit."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Betrayal." #2—Thru Oct. 20: "Getting It On." Beg. Oct. 21 (tent.): "Under Fire." #3—Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Possession."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"The Big Chill." #2—"Risky Business." #3—"Zelig." #4—"Get Crazy."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Oct. 20: "Night of the Zombies." Beg. Oct. 21 (tent.): "Under Fire." #2—Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21 (tent.): "Possession."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Never Say Never Again." #2—Thru Oct. 20: "Romantic Comedy." Beg. Oct. 21: "Brainstorm."

868. **FORT LEE—SHARON—** 224-0202. Beg. Oct. 21: "All the Right Moves."

873. **OAKLAND—TWIN—** 337-4478. #1—"The Big Chill." #2—"Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. "Easy Money."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Oct. 20: "A Boy and His Dog." Beg. Oct. 21: "Rumble Fish."

876. **PARAMUS—CINEMA 35—** 845-5070. "Lonely Lady."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Oct. 20: "Night of the Zombies"; "Funeral Home."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—Thru Oct. 20: "Brainstorm." Beg. Oct. 21: "The Right Stuff." #2—"The Big Chill." #3—"Beyond the Limit." #4—"Never Say Never Again." #5—"Return of the Jedi." #6—Thru Oct. 20: "Romantic Comedy." #7—"Educating Rita."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Oct. 20: "Mr. Mom." #2—Thru Oct. 20: "Never Say Never Again."

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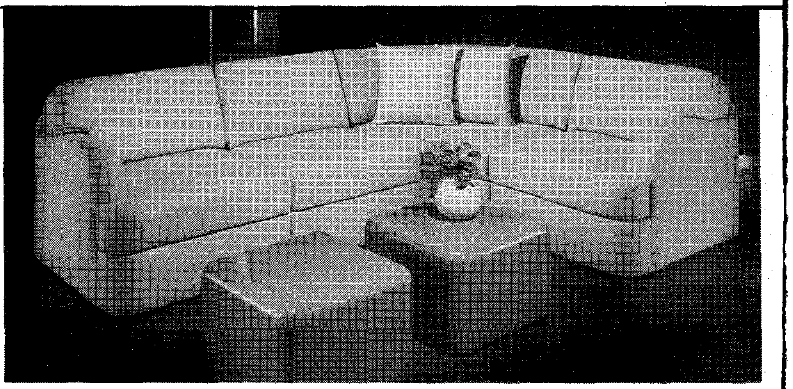

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Brief Reviews

his index includes most, but not necessarily all, ms currently playing. Film titles are arranged phabetically, and the numbers following the psule reviews refer to the theater numbers in the ogram-listing pages that precede this section.

PAA RATING GUIDE

:	**General Audiences. All ages admitted.**
G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
	Restricted. Under 17 requires accompanying parent or adult guardian.
:	**No one under 17 admitted.**

New Films

New films recommended by *New York's* critic.

LL THE RIGHT MOVES—(1hr. 30m., '83) A high school athlete trys to move out of his home town by being accepted into college on a football scholarship. Dir. Michael Chapman, with Tom Cruise, Lea Thompson. R. **32, 54, 109, 201, 203, 220, 234, 306, 403, 407, 411, 418, 428, 512, 523, 540, 602, 617, 625, 627, 632, 648, 714, 719, 728, 730, 747, 770, 777, 791, 803, 830, 868**

ALLAD OF GREGORIO CORTEZ, THE—(1hr. 39m., '83) Based on a true story, the life of a Mexican cowhand and his confrontation with a Texas sheriff, due to an interpreter's mistranslation. Dir. Robert M. Young, with Edward James Olmos. PG. **62**

ETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones *with a feeling* for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **61, 236, 414, 533, 555, 570, 653, 663, 700, 717, 754, 857**

EYOND THE LIMIT—(1hr. 43m., '83) Feeble, miscast version of the excellent Graham Greene novel, *The Honorary Consul.* Michael Caine is the minor British diplomat kidnapped by guerillas in a small Argentine city; Richard Gere the young doctor of mixed Paraguyan-English descent who sleeps with Caine's young wife. Gere doesn't look at people the way a doctor does, and he walks with his rolling-hips, Rodeo Drive saunter; his British accent slips on and off like a false mustache applied with watery glue. The movie lacks atmosphere, tension, clarity—everything. Directed by John Mackenzie, who has shown great promise with *The Long Good Friday.* **24, 33, 30, 111, 202, 223, 408, 411, 423, 426, 519, 531, 540, 603, 625, 628, 664, 714, 730, 751, 770, 792, 796, 854, 878**

G CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 104, 105, 114, 205, 223, 234, 236, 303, 401, 407, 408, 412, 414, 447, 448, 450, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 667, 708, 711, 713, 716, 719, 732, 746, 774, 778, 782, 793, 795, 800, 807, 810, 830, 854, 862, 863, 873, 878**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **45, 201, 206, 401, 403, 512, 533, 536, 541, 562, 567, 604, 625, 629, 663, 710, 730, 775, 792, 803, 805, 807, 813, 867, 878**

CROSS CREEK—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling.* In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **55**

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86, 533, 559, 777, 782, 852**

DEAD ZONE, THE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. **210, 220, 303, 411, 423, 426, 541, 573, 625, 701, 714, 719, 722, 727, 777, 790, 801**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **16, 93**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **38, 99, 206, 211, 212, 228, 232, 307, 407, 416, 436, 438, 447, 451, 503, 511, 513, 530, 532, 535, 547, 548, 549, 609, 622, 635, 636, 638, 644, 655, 658, 705, 712, 720, 724, 758, 800, 806, 809, 817, 843, 857, 874**

EDDIE AND THE CRUISERS—(1hr. 32m., '83) Due to a rediscovery of an early sixties rock 'n roll group, a reporter sets out to inquire into the mysterious death of the band's leader. Dir. Martin Davidson, with Tom Berenger, Michael Paré. PG. **33, 234, 511, 530, 773**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **62, 531, 567, 774, 782, 795, 830, 878**

ERNESTO—(1hr. 35m., '83) Based on the novel of Umberto Saba, a look at class structure and male sexuality as portrayed through the relationships of a young Jewish man. Dir. Salvatore Samperi, with Martin Halm, Michele Placido. **90**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **14, 70, 92, 113, 213, 537, 723, 795, 821, 849**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **38, 42, 233, 502, 516, 524, 545, 550, 570, 654, 789, 822, 848**

HANNA K—(1hr. 41m., '83) Vacuous, almost inane Costa-Gavras morality play set in Israel, starring the overly familiar Jill Clayburgh as a woman trying to decide among three lovers—her husband (Jean Yanne) a French Catholic she has left behind in Paris; her Israeli boyfriend (Gabriel Byrne), a prosecutor who has gotten her pregnant and whom she faces on opposite sides of a case; and a Palestinian (Mohamed Bakri), who has been arrested for entering the country illegally and who may or may not be a terrorist. She turns from one man to the other and then to a third, and then back to the first, and so on, and she has the entire world hanging on her decision. Trying for a suave and allusive tone, Costa-Gavras makes his Israelis sound like Parisians looking for a café. R. **44, 46**

HEART LIKE A WHEEL—(1hr. 53m., '83) A biography of drag-racing champion Shirley Muldowney. Dir. Jonathan Kaplan, with Bonnie Bedelia, Beau Bridges. PG. **60**

HEARTLAND REGGAE—(1hr. 30m., '83) Filmed in *Jamaica, featuring concert footage of Peter Tosh,* Judy Mowatt, and the late Bob Marley, revealing the political and spiritual heartbeat of reggae. Dir. Jim Lewis. **7, 220**

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MOVIES

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 56

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. 51

★**LEOPARD, THE**—(3hrs. 5m., '83) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. 47

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 530

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. 6

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. 86

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. 32, 82, 413, 876

MAX DUGAN RETURNS—(1hr. 38m., '83) Neil
mon's latest is vulgar cotton-candy nonsense abou
dying embezzler (Jason Robards Jr.) who wants
spend his last few months with the daughter (Mar
Mason) he hasn't seen in 28 years, and her son.
moves into their house and buys them cars, h
equipment, and a major league batting coach
teach the boy to hit. This is supposed to be fun
Meanwhile the daughter's boyfriend (Donald Suth
land), a relentless bloodhound of a police detecti
has begun to sniff out the old crook, and oh so ma
embarassing complications ensue. The whole mo
has a feebleness that leaves one depressed more th
angry. Except for Robards, who is charming, eve
one connected with it seems working at half spe
Directed by Herbert Ross. PG. 97, 436, 438

MERRY CHRISTMAS, MR. LAWRENCE—(2h
'83) One of those formal, bloodstained, *mysteri*
art jobs from Japan, full of solemn rituals, attemp
hara-kiri, homoerotic tensions, and dishonored m
quivering with shame. It is quite hysterical and,
times, nearly incomprehensible. Based on a novel
Laurens van der Post, it is set in a Japanese pris
camp on Java in 1942 and has something to do w
the clash of cultures, rival notions of heroism a
sacrifice, and the underlying humanity of all m
Starring the pop star Ryuichi Sakamoto, who is a f
actor, as the prison camp commander, a disciplin
samurai type; David Bowie as a fearless, unbreaka
major in the British Army; and Tom Conti, getti
bopped on the head with bamboo canes and getti
up and making rumpled, rueful, and civilized
marks. Screenplay by Nagasi Oshima and P
Mayersberg; poorly directed by Oshima. 11, 7
773

MR. MOM—(1hr., 48m., '83) A husband stays ho
with his three young children while Mom goes
and wins the bread. Dir. Stan Dragoti, with Teri Ga
Michael Keaton. PG. 32, 54, 97, 99, 201, 300, 4
413, 416, 436, 438, 451, 511, 513, 531, 532, 5
541, 548, 549, 551, 555, 557, 567, 609, 632, 6
644, 648, 664, 708, 712, 724, 731, 735, 747, 7
775, 785, 800, 803, 807, 809, 817, 822, 842, 8
879

NATIONAL LAMPOON'S VACATION—(1
40m., '83) This slapstick comedy about a very squa
daddy (Chevy Chase), determined against all odds
drive his family across the country to a Disneyla
type amusement park, runs along in conventio
style for a while, then takes a sudden turn into bla
comedy. Chase and Beverly D'Angelo (playing
wife) visit back-country relatives who are so po
crazy, and out of it that the movie teeters on the ed
of desperate bad taste. The family then proceeds w
with a demented, senile aunt (Imogene Coca at
most frighteningly unhinged) in tow. When she s
denly expires, they deposit her on the back lawn
her son's house, wrapped in a poncho. By this ti
the movie has gone over the edge. When it resum
in the earlier conventional style, you're too disturb
by what you've just seen to laugh anymore. Writ
by John Hughes. Directed by Harold Ramis. R.
232, 442, 542, 701, 818

NEVER CRY WOLF—(1hr. 46m., '83) Reviewed
this issue. PG. 70

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Jar
Bond stands up against an organization that holds
world under nuclear threat for ransom. Dir. Ir
Kershner, with Sean Connery, Klaus Maria Br
dauer. PG. 22, 32, 58, 92, 98, 100, 111, 117, 2
206, 210, 213, 219, 225, 237, 305, 307, 401, 4
420, 428, 439, 512, 519, 523, 526, 541, 558, 5
573, 606, 615, 619, 625, 628, 632, 648, 662, 7
711, 715, 716, 719, 727, 732, 747, 777, 783, 7
793, 795, 800, 805, 807, 811, 830, 851, 867, 8
878, 879

PASSION—(1hr. 27m., '83) About the making of a
composed of a series of famous paintings and mus
accompaniments. Dir. Jean-Luc Godard, with
belle Huppert, Hanna Schygulla. R. 88

★**PAULINE AT THE BEACH**—(1hr. 34m., '83
French, Eng. Subtitles. The plot of this brilliant er
comedy is just as artificial as that of a Feydeau
or *La Cage aux Folles,* but Eric Rohmer, the wri
director, is the most refined of farceurs. At a Britta
beach community, in the month of September,
characters meet, fall in love, misunderstand e
other, and part. The spectacularly beautiful Ari
Dombasle plays Marion, a sort of pedantic siren
too many fluently banal ideas about life and l
Marion instructs Pauline (Amanda Langlet), her
year-old cousin, and falls in love with Henry (Féo
Atkine), a cultivated roughneck, while her go
looking ex-boyfriend, Pierre (Pascal Greggo
sulks on the sidelines. Characters announce t
ideas about themselves and their opinions of the
ers and then spring into action, contradicting ev
thing they've just said. Despite its artificial
Pauline has the tangled moral complexity and
versity of life—and the same way of tripping up
tainties. Beautifully photographed by Ne
Almendros. R. 86, 821

PRIVATE SCHOOL—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. 233, 502, 516, 524, 654

★ **REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. 16, 57, 88

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars*, George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. 31, 234, 756, 878

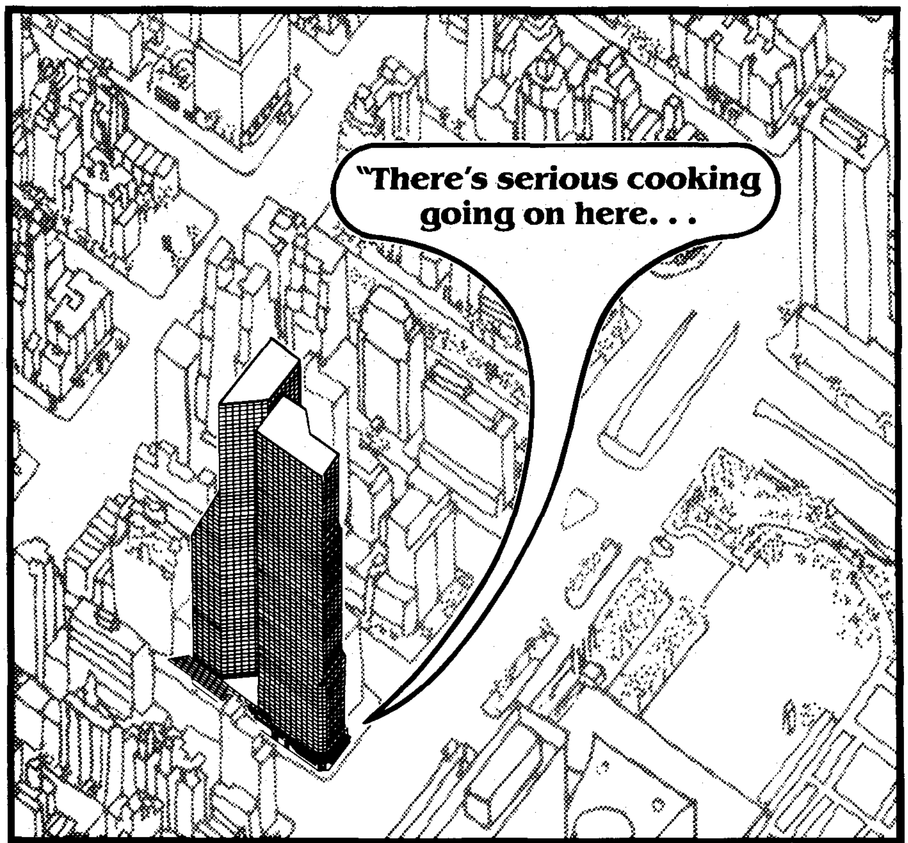
RIGHT STUFF, THE—(3hrs. 11m., '83) Based on a book by Tom Wolfe, an account of the act of flying, from the first American to break the sound barrier to the seven Mercury Astronauts.Dir. Philip Kaufman, with Charles Frank, Sam Sheperd, Kim Stanley. PG. 37, 71, 528, 732, 774, 792, 878

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. 21, 32, 76, 97, 109, 304, 420, 526, 541, 640, 651, 663, 719, 727, 779, 784, 807, 862

ROMANTIC COMEDY—(1hr. 43m., '83) Story of a successful New York playwright who loves being in the limelight. Dir. Arthur Hiller, with Dudley Moore, Mary Steenburgen. PG. 23, 50, 60, 104, 105, 201, 206, 225, 308, 403, 423, 428, 512, 518, 533, 536, 541, 552, 567, 601, 616, 621, 625, 629, 637, 658, 702, 708, 717, 722, 755, 774, 791, 793, 798, 803, 807, 819, 828, 867, 878

RUMBLE FISH—(1hr. 34m., '83) About a boy who idolizes his elder brother, a washed-up gang leader. Dir. Francis Ford Coppola, with Matt Dillon, Mickey Rourke, Diane Lane. R. 74, 562, 601, 625, 702, 744, 828, 875

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever*, Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for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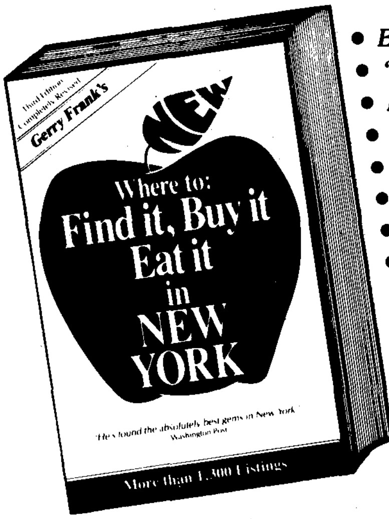
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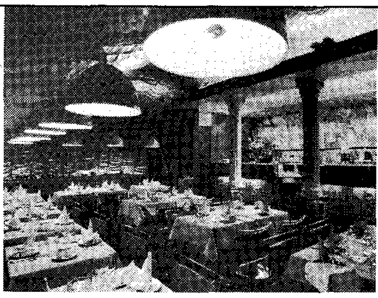
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a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance*, *Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. 38, 97

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 11, 574

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. 20, 35, 90, 97, 211, 303, 410, 437, 442, 530, 535, 542, 549, 554, 641, 645, 702, 789, 791, 801, 822, 842

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. 97, 615

UNDER FIRE—(2hrs. 8m., '83) Reviewed in this issue. R. 109, 206, 210, 304, 307, 401, 407, 413, 426, 500, 533, 545, 550, 554, 573, 651, 663, 700, 708, 722, 818, 821, 852, 857, 864

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. 4

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 16, 32, 58, 71, 93, 211, 407, 418, 450, 528, 536, 558, 651, 653, 700, 709, 732, 735, 779, 784, 821, 862

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Revivals

ALL THAT JAZZ—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart surgery on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. 39

BOY AND HIS DOG, A—(1hr. 27m., '75) A piece of science fiction of the dog-eat-dog, world-after-the-holocaust variety. It manages to be derivative, preposterous, and mildy revolting until the very end, at which point it becomes original, preposterous, and rather more revolting. With Don Johnson, Susanne Benton and Jason Robards. Dir. L.Q. Jones. 9, 24, 41, 92, 98, 109, 114, 201, 206, 210, 220, 222, 234, 300, 306, 401, 403, 407, 411, 418, 424, 426, 439, 501, 512, 519, 528, 529, 546, 554, 567, 571, 573, 602, 625, 627, 629, 631, 632, 635, 650, 658, 668, 702, 710, 714, 717, 744, 770, 790, 805, 806, 811, 819, 841, 864, 875

BOYS IN THE BAND, THE—(2hrs., '70) Can it be only a dozen years ago that a character could say "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his award-winning play, a group of male homosexuals meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of purest Broadway. And then come the regrets and the fighting-through-tears speeches, almost none of them convincing. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. 95

BRIEF ENCOUNTER—(1hr. 26m., '46) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a married man and woman—this is what is meant by "bittersweet." Written by Noel Coward. Dir. David Lean. 96

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. 39

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. 39

CRUISING—(1hr. 50m., '80) Lurid, confusing, and so cold it doesn't even succeed as exploitation. Richard Cox is the killer who preys on other gays in the S&M gay-bar scene, Al Pacino the heterosexual cop who pretends to be gay in order to decoy the killer. Dir. William Friedkin. 95

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. 39

FOOTLIGHT PARADE—(1hr. 44m., '35) Don't worry if you come late; the great Busby Berkeley numbers are lumped at the end. James Cagney is at his singing-and-dancing greatest. With Ruby Keeler, Dick Powell and Joan Blondell. Dir. Lloyd Bacon. 96

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 10

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. 89

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness

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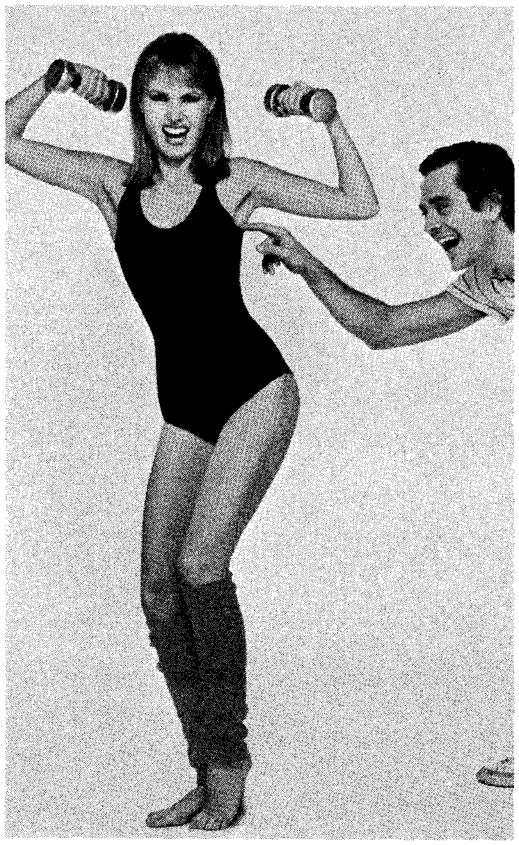

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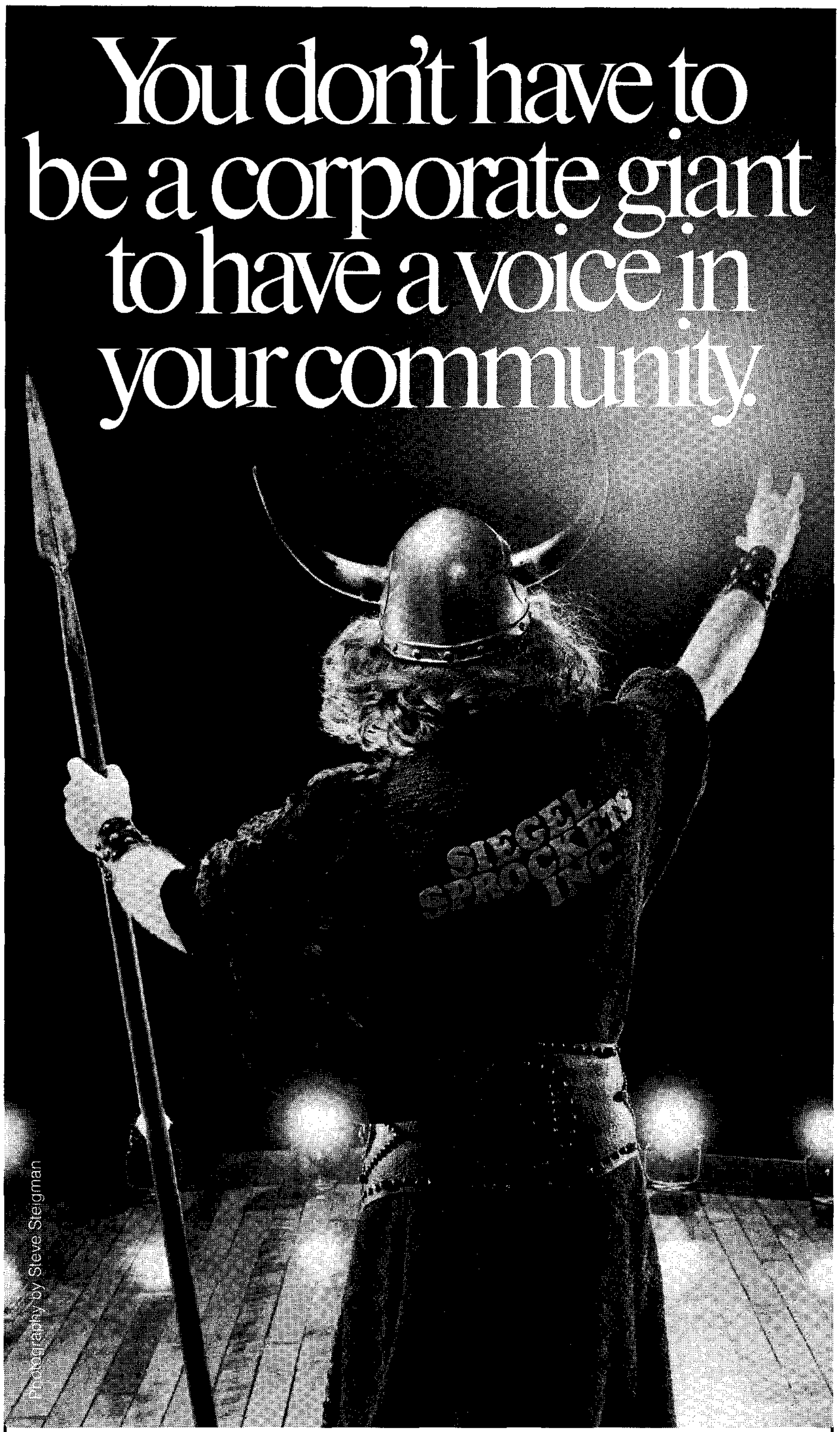
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have been taken over by his clients' mystical way o thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty pretentious, and murky film, but still fascinating anc visually striking. 95

LORD OF THE RINGS, THE—(2hrs. 13m., '78) Parents planning to punish their children should tak them to see this confused, violent, charmless adaptation of J.R.R. Tolkien's classic narrative. Animato Ralph Bakshi, best known for his hellish urban comedies *Fritz the Cat* and *Heavy Traffic*, has produced battle epic in red and black that is often strikin visually but impossible to get into emotionally Stunned by a mess of mysterious names and creatures, the uninitiated viewer hasn't the slightest ide who is killing whom, or why any of it matters. 13

MADAME BOVARY—(1hr. 55m., '49) Jennifer Jone enacts this archetypal tragic, bourgeois heroine in way that would have made Flaubert exclaim "Madame Bovary, c'est moi??" A Hollywood movi that never gets closer to the spirit of the French tha Louis Jourdan, that most Californian of all Frenchmen. Dir. Vincente Minnelli. 10

ON THE WATERFRONT—(1hr. 48m., '54) Classi performances by Marlon Brando as a washed-u fighter and Rod Steiger as his brother, a crooke union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Ev Marie Saint, music by Leonard Bernstein. Dir. Eli Kazan. 39

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terr fied bride, Laurence Olivier the glowering lord of th manor, and Judith Anderson the evil housekeeper i this enthralling modern Gothic. Daphne Du Maurie wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex 89

SEVEN BEAUTIES—(1hr. 56m., '76) In Italian, Eng subtitles. A film about life and death, love and hat —all the great subjects, trivialized by Lina Wertmü ler's overwrought, incoherent style. The movie's reputation has collapsed in only a few years. Wit memorable performances by Giancarlo Giannini a the Neapolitan Everyman and Shirley Stoler as a concentration-camp commandant, but it is opera-buff tragedy at best—an insensitive mess. 96

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51 Classic performances by Marlon Brando as Stanle Kowalski and Vivien Leigh as Blanche du Bois in thi fervent adaptation of the Tennessee Williams play probably his greatest. Dir. Elia Kazan. 39

TO BE OR NOT TO BE—(1hr. 39m., '42) Ernst Lubitsch's satire, made when Nazis could still be figure of fun. Jack Benny is miscast, to say the least, as Shakespearean actor in a Polish troupe, and th script is not up to those of Lubitsch's other movies, bu the film is well worth seeing for a number of witt moments and for Carole Lombard's manic perforn ance. 10

TO CATCH A THIEF—(1hr. 37m., '55) Cary Gra and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a coo super-jaded heiress, manages to project sex appe as well as elegance. Hitchcock, no doubt, can tak credit for that, as well as for the sexual comedy th takes the place of real female-male chemistry b tween Kelly and Grant. The plot has Grant, an e jewel thief, using his old tricks to trap an imposter; i short on thrills, but helped by the charm of the ca and the beauty of the surroundings. With Jess Royce Landis and John Williams, who are marvelou 39

TOKYO STORY—(2hrs. 14m., '72) In Japanese, En subtitles. Yasujiro Ozu's masterpiece about an e derly Japanese couple and their relationships wi their grown children reaches the inner core of ur versal human experience. It is so intimate a film e perience that it will remain with you as a person memory. 96

TRASH—(1hr. 43m., '70) A shattering plunge into subterranean drug world of New York loners, mixin outrageous parody with raw realism and focusing c one character's deepening troubles. With Joe Da lesandro. Dir. Paul Morrisey. 39

TWENTIETH CENTURY—(1hr. 31m., '34) The fir and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical sta trapped on the same train ride. With John Barrymo and Carole Lombard. Dir. Howard Hawks. 10

ULYSSES—(2hrs., '67) Director Joseph Strick, filmin in Dublin, has surmounted many of the obstacles James Joyce's stream-of-consciousness novel ar created a beautiful adult film, complete with tl frank language of the original. The screen sings wi the joys and longings of life as the thoughts of Le pold Bloom (Milo O'Shea) and his wife Molly (Ba bara Jefford) take wing. With Maurice Roeves ar T.P. McKenna. 95

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Broadway

Previews and Openings

Thursday, October 20

MERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator. J. J. Johnston and James Hayden are the other two; directed by Arvin Brown. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35. Previews start 10/20 prior to a 10/27 opening. **Booth,** 222 W. 45th St. (246-5969). All major credit cards.

ARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer; directed, choreographed by Kenny Ortega. Alyson Reed and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previews start 10/20 prior to a 11/6 opening. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

Friday, October 21

HAPLIN—Anthony Newley stars as Charlie Chaplin in a musical with book, music, and lyrics by Newley with Stanley Ralph Ross which covers Chaplin's entire life. In the cast are Andrea Marcovicci, Jim MacGeorge, and Scott Grimes; directed and choreographed by Michael Smuin. Previews start 10/21 prior to a 11/10 opening. **Mark Hellinger Theater,** 51st & Bdway (757-7064). 2 hrs., 30 mins. All major credit cards (tentative).

Monday, October 24

RMEN—*(La Tragedie de Carmen.)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwright Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Previews start 10/24 prior to a 11/15 opening. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). All major credit cards.

Now Playing

IGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. 757-8646). 2 hrs., 40 min. All major credit cards.

CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

EDMUND KEAN—Ben Kingsley makes his Broadway debut in Raymund FitzSimons's one-man play as the famed English Shakespearean actor (1787-1833) whose private and public life was marred by tragedy; directed by Alison Sutcliffe. Kingsley has energy, conniving sparkle, and eloquent eyes; his timing is exquisite, and he has presence. John Watt has designed lighting that is marvelously manifold, surprising, and dramatic. Mon.-Sat. at 8; $25-$32.50; thru 10/29. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards.

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, Sun. at 3, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Dana Ivey, Bill Macy, Leslie Geraci, and Fran Brill. From 10/26. **Playwrights Horizons,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein and Kevin O'Connor; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BIG MAGGIE—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

BRASS BIRDS DON'T SING—Samm-Art Williams's play, set in Hell's Kitchen in 1963, about two sisters whose secret past threatens their present existence; directed by Roger Hendricks. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; $12; from 10/18. **South Street Theater,** 424 W. 42nd (279-4200).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $21.40-$24.50; thru 10/30. **Lamb's Theater,** 130 W. 44th (997-1780).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 10/23. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sat. at 8; Sun. at 5:30; Wed. & Thurs. at 2. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

A LITTLE MADNESS—Gerald Zipper's play focuses on a family whose gifted but unstable brother faces arrest for selling arms to the underworld; directed by Norman Gevanthor. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571). Closed.

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's drama about the ruthless builder who will sacrifice everything for the sake of his ambition; directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

NITE CLUB CONFIDENTIAL—Denise Nolin, Tom Spiroff, Fay DeWitt, and Stephen Berger in a cabaret musical revue about the life of a nite club performer, written and directed by Dennis Deal. Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $8; thru 10/18. **Riverwest,** 155 Bank St. (243-0259).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SAND DANCING—Kenneth Pressman's play about three boyhood friends trying to relive their youth; with Lynn Milgrim, Stephen Burleigh, John Abajian, and Willie Reale. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10-$12. **Hudson Guild,** 441 W. 26th (760-9810).

SHADES OF BROWN—Michael Picardie's drama about a Johannesburg policeman who seeks psychiatric advice following the discovery that he and his wife have produced a black child; starring Count Stovall and Michael O'Hare; directed by Joan Kemp-Welch. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 10/23. **Henry St. Settlement,** 466 Grand St. (598-0400).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SUNSET—Tammy Grimes stars in a cabaret musical which charts the careers of four entertainers who all meet one evening on Sunset Boulevard; directed by Andre Ernotte. Book and lyrics by Will Holt; music by Gary William Friedman. With Ronee Blakely, Kim Milford, and Walt Hunter. From 10/25. **Village Gate,** Bleecker & Thompson Sts. (475-5120).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her uncle, Sen. Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $15 thru 10/29 and $25 after 10/30. **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon., Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEEKEND—A jazz-pop musical with book, music and lyrics by Roger Lax, focusing on the story of two "window" neighbors in urban apartments, who, though they don't speak to each other, change each other's life over a weekend; with Gregg Edelman, Carole-Ann Scott, Louise Edeiken, and Justin Ross; directed by David Bell. Previews, $15-$20. After opening 10/19, Tues.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3, $17.50-$22.50. **St. Peter's Church,** 54th & Lexington (486-1666).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, and Carol Honda; directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18; thru 10/22. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN JEWISH THEATER—Edward Belling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening; directed by Stanley Brechner. directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 11/20. **92nd St. Y,** 92nd & Lexington 427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Romeo and Juliet,* 10/20, 23, 29. *Merchant of Venice,* 10/21, 27. *The Taming of the Shrew,* 10/22, 28, 30. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and Tom Aldredge. Tues.-Thurs. at 8, Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

CITY STAGE COMPANY—Botho Strauss's *Big and Little/Scenes,* translated and directed by Christopher Martin, with Karen Sunde in the central role. Thurs.-Sat. at 8, Sun. at 3; $12-$15; thru 10/20. 10/21-30, *Big and Little/Scenes* and *Faust,* parts I & II, in repertory. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—James Anthony and Sarah Rice in a revival of Meredith Willson's *The Music Man,* a homespun musical account of a con-man's attempt to bamboozle a small mid-western town. It won the Tony and Drama Critics' Circle awards when it appeared on Broadway. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 10/27-11/20; $6. **Theater,** 310 Riverside Drive (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—*The Garbage of Eden,* comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—*Up From Paradise,* a musical with book and lyrics by Arthur Miller and Stanley Silverman, loosely based on Miller's play *The Creation of the World and Other Business;* directed by Ran Avni. With Len Cariou, Austin Pendelton, and Alice Playten. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $14-$15; thru 11/6. **Theater,** 344 E. 14th (674-7200).

LA MAMA, E.T.C.—*Angelo's Wedding,* written and directed by Julie Bovasso, who also plays in it, about a family on Staten Island preparing for an important wedding, which is interrupted by the return of a younger son. With Michael Lombard, Julie Ariola, William Daprato, and Jack Kehler. Tues.-Sun. at 9; $6-$8; 10/18-30. Also, thru 11/6, Aubrey Simpson's *Diversions: Or Proof That It Is Impossible To Live,* about Kafka, on his way to America. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated; directed by André Ernotte; thru 11/13. Upstage: Gretchen Crye and Mary Gordon Murray in *Blue Plate Special,* country musical with book by Tom Edwards, music b Harris Wheeler, lyrics by Mary L. Fisher; directed b Art Wolff; 10/18-11/20. **Manhattan Theater Clul** 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Le Jenkin's *My Uncle Sam,* directed by the author, is look back in time to a life jammed with fun. Wit Mark Margolis, R. Hamilton Wright, Scott Wen worth. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14; th 10/23. **Public Theater,** 425 Lafayette S (598-7150).

THE PRODUCTION COMPANY—*Dementos,* rock, roll, and reggae music-theatre event with sul ject matter revolving about the closing of the welfa Hotel Del Rio; book by Robert I. and Sebastian Stua music by Marc Shaiman; directed by Theodore Pa pas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; thru 11/1 **Theatre Guinevere,** 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Ricardo Talesnik's *L Quiero a Las Dos,* Carlo Gardel's *El Dia Que M Quieras;* and the zarzuela (comic operetta), *Do Francisquita,* a tribute to the mythical and etern Madrid; in Spanish in rotating repertory; $8-$10; th October. Call for times and dates. **Gramercy Ar Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Gala* a modern tragedy, written and directed by, and sta ring Charles Ludlam, is about Maria Magdaler Galas, the greatest singing actress of the 20th ce tury. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $1 **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain f Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Reven Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55 (997-9582).

SOHO REP—Augustin Daly's *Under the Gaslight,* 1867 American melodrama featuring a dastardly v lain, a spunky heroine, and a Civil War veteran; c rected by Steven Wyman. 10/28-11/20; $8. **Sol Rep,** 10 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, F at 7:30: Israel Horovitz's *The Indian Wants the Bron* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Hor vitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *P tience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *T Mothers.* Fri. & Sat. at 11, *Premises, Premises,* comedy troupe. Admission $6. **13th St. Theater,** W. 13th St. (675-6677).

SHAKESPEARE PROJECT—Five actors from Lo don's Royal Shakespeare Company present Dyl Thomas's *Under Milkwood,* on 10/19. A portrait D.H. Lawrence revealed in *Tarnished Phoenix,* 10/20, *The Merchant of Venice,* on 10/21 & 22; at 8; $12. **West Park Church,** 165 W. 86 (877-6810).

THE TROUPE—Johnny Deron's *On the Rocks,* rected by Sebastian Russ, about a drug addict and suicide at the age of 23. With Scott Starkey, John Deron, and Jonathan Croy. Thurs.-Sat. at 8, Sun. at $5; thru 10/17. **Theater,** 335 W. 39th St. (244-969

Off-Off Broadway

Schedules and admissions extremely subject change. Phone ahead, avoid disappointment

THE APPOINTMENT—Nancy Kaufman's fant about a dead man who meets the woman of dreams; directed by Mike Rosenberg. 10/19, 21, at 8; FREE! **Lee Strasberg Institute,** 115 E. 15th (533-5500).

BRISS—Jonathan Bloch's comedy, directed by Sal Ludwig, dealing with the effects of a family cerem on relatives with sharply divergent viewpoints. We Sat. at 8, Sun. at 5; $7; thru 10/30. **78th St. Theat** 236 W. 78th (595-0850).

BUNNY BOY—Wallace Hamilton's character stu involving a young girl and a man in a mount cabin, with Stephen Jacobson and Patricia Lud Fri. & Sat. at 8, Sun. at 3; $8; thru 11/6. **Playhou 51,** 51 W. 19th St. (989-4574).

CALIFORNIA SUITE—Revival of Neil Simon's c lection of four one-acters; directed by E. E. You Mon.-Sat. at 8, Wed. at 2; 10/17-22; $3. **Pc Auditorium,** Fordham University at Lincoln Cent 113 W. 60th (841-5267).

THE COMEDY OF ERRORS PERFORMED THE LITTLE THEATER OF DUBUQUE—El beth Bussey, Dominique Cieri, and Jack DiMonte an ensemble improvisational piece, directed James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; 19-11/13. **Nameless Theater,** 25 W. 2 (666-7856).

CURSE OF THE STARVING CLASS—Revival Sam Shepard's play about an American family possessed by a revenging underworld and voraci corporate real estate interests; directed by Ro

Lynn Smith. Fri. & Sat. at 8, Sun. at 7; $4; 10/28 thru Nov. **Image,** 432 W. 42nd (564-1786).

DAYDREAMS—Deborah Novak's tale of ambition set in a modern-day office; directed by Lance Hewett. Wed., Thurs., Sat. & Sun. at 8; $6; thru 10/30. **Actors Corner Theater,** 107th St. & West End (595-8829).

THE DREAM KEEPER SPEAKS: THE WORLD OF LANGSTON HUGHES—John S. Patterson in a one-man piece directed by Ernest Parham. Thurs.-Sun. at 8; $4; 10/20-23. **Theater for the New City,** 162 Second Ave. (254-1109).

EQUUS—Revival of the Peter Shaffer psychological drama; directed by Larry Kirchgaessner. 10/20-22, 27-29, 11/3-5; $6. **Open Gate,** 401 E. 29th (695-5342).

FAIR SEX—Lynn Middleton's play about a prostitute, a poet, a wife, and a man involved in group therapy; with Geraldine Abbate, Judy Pelton, Janet Sunderland, and Richard Bitsko. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 10/30. **18th St. Theater,** 156 W. 18th (244-3800).

FRESHWATER—A play by Virginia Woolf, in French, with a cast of French cultural figures headed by Eugene Ionesco, Alain Robbe-Grillet, and Nathalie Sarraute. 10/20 & 21 at 8:30; $10. **NYU Theater,** 35 W. 4th St. (598-2161).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE GIN GAME—Revival of the 1978 Pulitzer Prize-winning play by D.L. Coburn, starring Mary Beth Miller and Martin Sternberg; directed by Phyllis Frelich. (All those involved are deaf; voice interpreters will be provided.) Fri. & Sat. at 7:30; Sun. at 2:30 & 7; $8. **New York Deaf Theater,** 620 E. 13th St. (741-9692 or 741-5126).

GOLDEN EXPRESS—Musical by John Argue, Evan Huss, Fred Fondren; directed by Phil Bratnober. Fri.-Sun. at 8; $5; 10/21-11/20. **Promethus,** 239 E. 5th St. (477-8689).

THE HAIRY APE—Revival of the Eugene O'Neill play which takes place aboard a tramp steamer. Mon.-Sat. at 8; $4; 10/27-11/5. **Theater,** 725 Broadway (307-6793).

THE INFERNO—Susan Mosakowski adapted and directed this work from Dante's *Divine Comedy;* music by Vito Ricci, and it deals with "the descent into darkness and an architectural study of self-destruction." Thurs.-Sun. at 8; $4; thru 10/27. **Theater for the New City,** 162 Second Ave. (254-1109).

JUDAS—Robert (*Kennedy's Children*) Patrick's look at events between the death of John the Baptist and that of Christ; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 10/30. **Jean Cocteau Theater,** 330 Bowery (677-0060).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7. **Theater Eleven,** 16 W. 22nd (475-4975).

THE LAST OF THE KNUCKLEMEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'-Connor and Dennis Quaid star; directed by Peter Masterson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $10-$12. **American Theater for Actors,** 314 W. 54th (279-4200).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

LI'L ABNER—Revival of the musical, based on the Al Capp comic strip, with book by Norman Panama and Melvin Frank, score by Johnny Mercer and Gene de Paul; directed by Tom Briggs. Thurs.-Sat. at 8, Sun. at 3; $8; thru 10/22. **St. Bart's,** 109 E. 50th (751-1616).

LOVE FOR LOVE—William Congreve's 198-year-old Restoration comedy, directed by Mary Beth Easley. Thurs.-Sat. at 8, Sun. at 3; $6, $8; 10/20-11/6. **New Vic Theater,** 219 Second Ave. (793-5563).

A MAN IN THE HOUSE—John von Hartz's comedy about a couple; they're divorced but he won't leave home; directed by Norman Thomas Marshall. Evenings at 8:30; Sun. at 3; $8; thru 11/6. **No Smoking Playhouse,** 354 W. 45th (582-7862).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 11/20. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOON—Eric Baldwin's comedy of six outcasts bound together by an appointment with the Devil. Wed.-Sat. at 8, Sun. at 3 & 8; thru 10/30. **Cubiculo,** 414 W. 51st (265-2138).

NO HAPPY ENDING—Neil Cuthbert's cabaret, an evening of new-wave comedy with music, with Ilene Kristin and Jack Gilpin; directed by Charles Karchmer. Wed. at 8, Thurs. at 7 & 9:30, Fri. & Sat. at 8, Sun. at 3; $6; 11/3-20. **Ensemble Studio,** 549 W. 52nd (247-4982).

OFF BEAT—Lee Dunne's comedy-thriller deals with a second-generation Irish policeman's struggle to maintain his sanity in today's urban landscape; directed by Linda Pakri. Wed.-Sat. at 8; $6; thru 10/29. **Intar II,** 508 W. 53rd (279-4200).

ON APPROVAL—Revival of Frederick Lonsdale's comedy of love among the British uppercrust; directed by Herbert DuVal. Wed.-Sat. at 8, Sun. at 3; $8; thru 11/6. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5; from 10/25. **Prometheus,** 239 E. 5th St. (477-8689).

PROMENADE—Revival of the musical by Al Carmines and Maria Irene Fornes, directed by Albert Harris, about two escaped convicts adrift in the wicked outside world. Tues.-Sat. at 8; thru 10/29. **Theatre Off Park,** 28 E. 35th (679-6283).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

ROMEO AND JULIET—N.Y. Acting Unit's production of the Shakespeare tragedy, directed by Robert W. Smith, starring Sally Dunn, John Remme, Roger Hatch. 10/16-19, 20-22 at 8, 10/22 at 3; $8. **Park Ave. Church,** 1010 Park Ave. (JU 2-4240).

SAPPHO AND APHRODITE—Play with music by Karen Malpede, directed by Lois Weaver, music by Roberta Kosse; starring Beverly Wideman and Edwina Lee Tyler. Sappho's poems are used within the text. Wed.-Sat. at 8, Sun. at 7; $8; thru 10/30. **Wonder Horse Theater,** 83 E. 4th St. (788-7098).

SECOND PRIZE: *TWO* MONTHS IN LENINGRAD—Trish Johnson's comedy about seven American students on an exchange program in Russia; directed by Gus Kaikkonen. Wed.-Fri. at 8; Sat. at 6:30 & 10; Sun. at 3 & 7; $10-$15; from 10/17. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 8:30; Wed. at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

SHE LOVES ME—Revival of the 1963 musical by Masteroff, Bock, and Harnick; directed by Jeffery Neill. Fri.-Sun.; $7; 10/21-11/6. **All Souls Hall,** Lexington at 80th St. (535-3356).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/6. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

SMILING TRAVELERS, GORGEOUS LIES—John Finch in a solo performance drawing its material from Frank Hoffman's collected poems which range from love poems to satirical monologues. Fri. at 11, Sat. at midnight, Sun. at 3; $5; thru 10/30. **Shandol Theater,** 137 W. 22nd (869-3981).

SNAPSHOTS—Ralph Frederick's comedy concerns six women who work together in a photo lab and one Xmas Eve finally share their own intimate lives; directed by Michael Menken. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50 & $15; thru 10/30. **INTAR,** 420 W. 42nd (279-4200).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

SPEECH—Three solo performances by Margo Lee Sherman, written and directed by Avram Patt: *After the Fact, Betty Enfield,* and *Elise Saw Something No One Else Did.* Thurs.-Sun. 10/20-23, at 10. $4. **Theater for the New City,** 162 Second Ave. (254-1109).

THERE IS NO MORE FIRMAMENT—A. Artaud's theater piece recalling his revolutionary principles; directed by Carlo Altomare and Mary Krapf. Fri.-Sun. at 9; $5; thru 10/29. **New York Theater Ensemble,** 62 E. 4th St. (477-3110).

TRIPLE BILL—Woody Guthrie's *Fire Extinguisher,* with Maris Heller. Jacklyn Burks's *The Light Between,* with Judy Premus and Elena Tauke. Laurence Holder's *Zora,* with Tommye Myrick. Fri., Sat. & Mon. at 8, Sun. at 3 & 7; $5; thru 10/31. **Gene Frankel Theater,** 36 W. 62nd, 2nd floor (581-2775).

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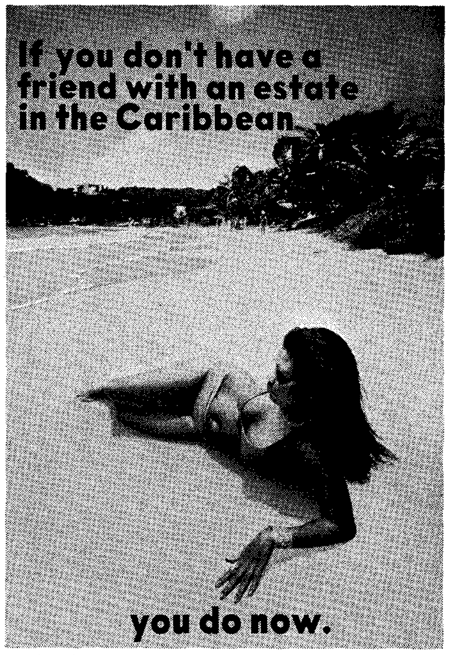
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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JANE ARMSTRONG—Marble sculpture including "Nocturne"/20th-century Americans. Thru 11/5. Deutsch, 20 W. 57th (765-4722).

VINCENT BALDASSANO—Semi-figurative expressionism, thru 10/30. Lumbard, 38 E. 57th (421-3494).

RELA BANKS—"Evolving" stone sculpture, 10/18-11/5. Phoenix, 30 W. 57th (245-5095).

CHARLES BASKERVILLE—American paintings and watercolors, thru 10/29. Eric, 61 E. 57th (671-9270).

MARINA CAPPELLETTO—Surreal landscapes on wood, 10/18-11/12. Adler, 37 W. 57th (980-9696).

ROSEMARIE CASTORO—New sculpture/Contemporary prints by gallery artists. Thru 10/26. deNagy, 29 W. 57th (421-3780).

MICHAEL DAVID—Expressionist abstractions on rectangular stretchers, thru 11/5. Hamilton, 20 W. 57th (765-5915).

TERRY LEE DILL/SIMON HARLING—Constructed complex sculpture in plastics plus drawings/English and Irish countryside. Thru 10/22. Sachs, 29 W. 57th (421-8686).

VALENTINA DUBASKY—The "Stag" series in paint and drawings, thru 10/29. Oscarsson Hood, 41 W. 57th (750-8640).

PATRICIA TOBACCO FORRESTER—Large watercolors focused on trees and lilyponds, thru 10/29. Kornblee, 20 W. 57th (586-1178).

KEN GOODMAN—Self-portraits listening, whispering, smoking, thru 10/29. Alexander, 20 W. 57th (757-3721).

JOHN GORDON—New paintings, thru 10/28. Tatistcheff, 50 W. 57th (664-0907).

MICHAEL HEIZER—Monotypes, 1983, 10/18-11/19. Heesy, 50 W. 57th (942-0521).

FRANCES HYNES—The simplified landscape and farm in richly textured oils and watercolors, thru 10/27. Dintenfass, 50 W. 57th (581-2268).

GUSTAV KLIMT—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

STEPHANIE BRODY LEDERMAN—Recent work, thru 11/5. Markel, 50 W. 57th (581-1909).

MARKUS LUPERTZ—New works, thru 10/30. Goodman, 24 W. 57th (977-7160).

CONRAD MARCA-RELLI—Figurative collages using heads of leading models, thru 10/31. Rosenberg, 20 W. 57th (757-2700).

JOHN MARIN—The Berkshires, the White Mountains, and the Adirondacks, thru 10/29. Kennedy, 40 W. 57th (541-9600).

ED MCGOWIN—Five large graphite drawings and small works, thru 10/29. Iolas-Jackson, 52 E. 57th (755-6778).

PHILIP MULLEN—Layered grids using translucent color, thru 10/29. Findlay, 41 E. 57th (486-7660).

PATRICIA NIX—Paintings and elaborate boxed assemblages, thru 10/29. Sutton, 29 W. 57th (888-0638).

BEVERLY PEPPER—New brass, bronze, steel, wood totems, thru 10/29. Emmerich, 41 E. 57th (752-0124).

DAVID RAAB—American landscapes, 10/18-11/5. Viridian, 52 W. 57th (245-2882).

HERMAN ROSE—Views of New York, European landscapes, intimate landscapes, 10/22-11/9. Fischbach, 29 W. 57th (759-2345).

BERNARDA BRYSON SHAHN—Oils of draped figures, still life, thru 10/29. Midtown, 11 E. 57th (758-1900).

TONY SMITH—Monolithic sculpture plus large geometric color shape paintings, thru 10/22. Pace, 32 E. 57th (421-3292).

STEVEN SORMAN—Mixed-media abstractions on fabric, thru 11/5. Getler/Pall, 50 W. 57th (581-2724).

ELIZABETH THOMPSON—Ancient monuments in unexpected places using a pointillist technique, thru 10/22. Crispo, 41 E. 57th (758-9190).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, 10/18-11/30. Wunderlich, 41 E. 57th (724-8778).

Madison Avenue and Vicinity

GREGORY AMENOFF—New expressionist abstractions, thru 10/22. Miller, 724 Fifth (246-1625).

TADASHI ASOMA—Elemental woodlands and tranquil ponds in vibrant colors, thru 11/5. Findlay, 984 Madison (249-2909).

RUTHERFORD BOYD (1884-1951)—Abstract sculpture and drawings, thru 11/5. Hirschl & Adler, 21 E. 70th (535-8810).

MARIA DE LA PAZ JARAMILLO—Latin American women in prints, thru 11/5. Haime, 1000 Madison (772-7760).

HEIDE FASNACHT—Twisting, coiling sculpture in wood, paint, and graphite, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ALAN EVAN FELTUS—Small groups of women in stage-like interiors, thru 10/22. Forum, 1018 Madison (772-7666).

ANTHONY GREEN—Surreal portraits and interiors on odd-shaped canvases, thru 11/5. Staempfli, 47 E. 77th (535-1919).

JAMES GUY—Surreal and abstract social comments on the 30's and 40's, thru 10/22. Diamond, 1014 Madison (489-0710).

ADDIE HERDER—Collage constructions, thru 10/29. David & Langdale, 746 Madison (861-2811).

TAKENOBU IGARASHI—"Architectural Alphabets," sculpture, drawings, thru 12/3. Reinhold-Brown, 26 E. 78th (734-7999).

WALT KELLY/LUCY MITCHELL—Original drawings for the comic strip *Pogo*/Collages using fabric, watercolor, leaves, stamps. Thru 10/27. Graham, 1014 Madison (535-5767).

LOUIS LE BROCGUY—Studies toward an image of William Shakespeare, thru 10/29. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

MORRIS LOUIS—"Veils," six abstractions from the 50's, thru 11/3. Knoedler, 19 E. 70th (794-0550).

JUAN MARTINEZ—Shadowy figures overtaken by newspapers and fear, thru 11/5. Lefebre, 47 E. 77th (744-3384).

DENNIS OPPENHEIM—Small scale project sculptures from the past three years and related drawings, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID PARK—Paintings and drawings from 1948 to 1960, thru 10/31. Salander-O'Reilly, 22 E. 80th (879-6606).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, 10/19-12/3. Graham, 1014 Madison (535-5767).

ROBERT QUIJADA—Painted canvas and wood collage constructions, thru 10/29. Ericson, 23 E. 74th (737-6155).

CHURYO SATO—Bronzes of the human form in repose from 1949 to 1980, thru 10/28. Wildenstein, 19 E. 64th (879-0500).

DAVID SAUNDERS—Aluminum and wood sculpture plus multi-layered "dream" canvases, thru 11/3. Borgenicht, 724 Fifth (247-2111).

JULIAN SCHNABEL—Large etchings and works on paper, thru 10/31. Hamilton, 19 E. 71st (744-8976).

FRITZ SCHOLDER—Lone and merging figures, elemental landscapes, thru 10/29. ACA, 21 E. 67th (628-2440).

NANCY SPERO—Paintings from the present and the 60's, 10/22-11/17. Willard, 29 E. 72nd (744-2925).

DOROTHEA TANNING—The surreal, thru 10/29. Mazoh, 13 E. 76th (737-2203).

FREDERIC TAUBES—Paintings and drawings using multiple techniques, thru 10/22. Marbella, 28 E. 72nd (288-7809).

TOYOKUNI I (1769-1825)—"The Spirit of the Japanese Theater," thru 10/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

GIULIO TURCATO—Recent abstractions by this Italian colorist, thru 11/3. Silberberg, 16 E. 79th (861-6192). Mon.-Sat. 10-5.

SoHo

MARJORIE APTER-MCKEVITT—Landscapes in oil, charcoal, and cray-pas, thru 10/23. Central Hall, 386 W. Broadway (226-9215).

GUY AUGERI—Animal and anthropomorphic creatures in paint and pastels plus Friedman and Kessler, thru 10/29. White Columns, 325 Spring (924-4212).

RITA BARAGONA—Vibrant color still lifes, landscapes, 10/21-11/9. Bowery, 121 Wooster (226-9543).

JENNIFER BARTLETT/JACKIE WINSOR—Recent paintings/New sculpture. Thru 10/29. Cooper, 155 Wooster (674-0766).

LINDA BASTIAN/RITA GENECIN—Sensuous abstracted flowers/Large assemblages using dense fields of cord, rope, fabrics against flat color panels. Thru 11/2. Soho 20, 469 Broome (226-4167).

BOTELLO—Works, thru 11/27. Art & Design, 152 Wooster (777-4207).

ROSEMARIE CASTORO—"Voyeuristic" portraits in black-and-white drawings/"Shrines," new sculpture. Thru 11/5. Bromm, 90 W. Broadway (732-6196)/deNagy, 29 W. 57th (421-3780).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, thru 11/19. Key, 130 Greene (966-3597).

WILLIAM N. COPLEY—Patterned compositions within folding screens, some sexually charged, thru 11/9. Kind, 136 Greene (925-1200).

NORMAND COUSINEAU/DANIEL MAFFIA—Painterly compositions some in the bathroom/Lush vegetation, male nudes or animals, thru 11/3. Westbroadway, 431 W. Broadway (966-2520).

BILL CREEVY—Pastel on paper landscapes, still lifes, 10/21-11/9. First Street, 386 W. Broadway (226-9011).

RONNIE CUTRONE—"In Memory of My Father," thru 10/22. Shafrazi, 163 Mercer (925-8732).

DON EDDY—Shelves with toys, photos, soda bottles, thru 11/9. Hoffman, 429 W. Broadway (966-6676).

DEAN FLEMING—New paintings, thru 10/29. Rosenberg, 115 Wooster (431-4838).

HAMISH FULTON—Nine works done in six countries dealing with nature, thru 11/5. Weber, 142 Greene (966-6115).

SHERYL IVA GREENBERG—Mixed media floating symbols on canvas, 10/18-11/6. Pleiades, 164 Mercer (226-9093).

CAROLINE HALLAS—Hampton jazzscapes that are constructed, 10/18-11/5. 14 Sculptors, 164 Merce (966-5790).

GAYLEN HANSEN—Paintings/New work by Bramson, Donley, Larson. Thru 11/3. Knowlton, 153 Mercer (431-8808).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal, 465 W Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

STEPHANIE LEBOWITZ/LUCY DURAN SIKES—Rope sculpture/Nudes, flowers, totem images. 10/18-11/6. Atlantic, 458 W. Broadwa (228-0944).

CHRISTOPHER LEBRUN—New oils by this Britis artist for the first time in the U.S., thru 10/22. Sperone Westwater, 142 Greene (431-3685).

MARION LERNER LEVINE—Delicate still lifes o postcards on lace, 10/21-11/9. Prince Street, 12 Wooster (226-9402).

PETER LEYH—Recent work, thru 10/27. Eno, 10 Wooster (226-5342).

EVE LICEA/CAROL UNGER—Paper and mixe media sculpture/Large realistic drawings. 10/18-11/6. Pindar, 127 Greene (533-4881).

DONALD LIPSKI—Enigmatic assemblages, thru 10/22. Van Eck, 420 W. Broadway (431-8527).

ALDO LUONGO—Paintings and graphics, thru 10/31. Dyansen, 122 Spring (226-3384).

ROBERT MAPPLETHORPE/HOLLIS SIGLER—Ten photogravures of flowers/Technicolor nightmares. Thru 11/3. Gladstone, 152 Wooste (505-8690).

JU MING—Bronze, wood, and ceramic sculpture, thr 11/12. Hutchinson, 138 Greene (966-3066).

JOSEPH NECHVATAL/CARA PERLMAN—Paintings and drawings by both. Thru 11/5. Semaphore 462 W. Broadway (228-7990).

QUYNH NGUYEN/JOHN WINGERTER—"Niagara Falls Series"/ Jazz in drawings. 10/18-11/6. Noho, 168 Mercer (473-9619).

FRANCIS PICABIA—Dada paintings, "transparencies," abstractions from 1922 to 1950, thru 10/22. Boone, 420 W. Broadway (966-2114).

JAMES ROSENQUIST—Works, thru 10/22. Castelli, 142 Greene (431-6279).

CE ROSER—Collage and tapestry, thru 10/29. Ingber, 460 W. Broadway (674-0101).

LEE SHERRY—Symbolic narratives using animals and alphabets, thru 10/29. Caldwell, 383 W. Broadway (966-6500).

ARLENE SLAVIN—Recent commissions, murals, screens, thru 11/9. Milliken, 98 Prince (966-7800).

FRANK ANTHONY SMITH—Abstract environments in paint, thru 10/29. Haber, 133 Greene (505-7800).

GORDON VOISY—Paintings, thru 11/5. Concord, 451 Broome (925-2994).

Other

SIGMUND ABELES—Contemporary pastels, thru 11/10. Ryan, 452 Columbus (799-2304).

ALICE ADAMS—"Roof Landing," a plane of oxidized copper, thru 1/15. Hammarskjold Plaza Sculpture Garden, 866 Second (661-0033).

ALFREDO CASTANEDA—Fantasy worlds using fractured images, thru 11/17. Martin, 213 E. 49th (427-2757).

JOHN CHAMBERLAIN—Auto part sculpture from 1961 to 1982 plus auto lacquer on formica from the mid 60's, thru 10/30. Dia Art Foundation, 67 Vestry (925-9009).

MARIANO DE BLAS—Paintings and drawings, thru 11/4. Spanish Institute, 684 Park (628-0420).

MARY BETH EDELSON—"Polyanna Perverse" in large scale, 10/18-11/5. A.I.R., 63 Crosby (966-0799).

SUSAN FISHGOLD—Monotypes using overprintings and hand drawing, thru 11/18. Dorfman, 831 Broadway (473-2017).

MICHAEL FLANAGAN—Paintings, thru 11/9. Ekstrom, 417 E. 75th (988-8857).

EDGAR FRANCESCHI—Surreal symbolism in acrylics and oil on canvas, thru 10/29. Bouckaert, 100 Hudson (925-6239).

GEOFFREY HELLMAN—Letters, notes, manuscripts, photos of the *New Yorker* writer, thru 10/27. NYU, Bobst Library (Fales Room), 70 Washington Square S. (598-7032). Mon.-Thurs. 10-5.

NATHAN SLATE JOSEPH—Pigment and rust on steel and copper panels, thru 11/19. Leon, 31 Desbrosses (226-7789). Mon.-Fri. by appt. Sat. 1-6.

JOSEPH NECHVATAL—"Isle of Dread," two dioramas of the effects of war, thru 11/1. 71 and 120 Broadway (269-0320).

THOMAS NOZKOWSKI—Drawings of the 70's, thru 10/30. Nature Morte, 204 E. 10th (420-9544).

ITALO SCANGA—Brightly painted wood sculpture mixing the abstract and the figural, thru 10/29. Delahunty, 291 Church (226-2519).

ROBERT SIEGLER—Mixed-media constructions, thru 10/29. Robinson, 222 Park Avenue S. (475-2434).

RITA HILL TORLEN—The wrestlers, thru 10/29. Pellicone, 47 Bond (475-3899).

MARY JOAN WAID—The human face, thru 10/22. Einstein, 243 E. 82nd (628-8782).

NIGEL VAN WIECK—Elemental figures some allegorical, some biblical, thru 11/3. 112 Greene/Leader, 251 W. 19th (243-5322).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. FIFTY-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Nine American masters including deKooning, Rothko, Stella, thru 10/22.

FRUMKIN—50 W. 57th (757-6655). Constructed paintings by Azaceta, DeForest, Thea, thru 11/10.

HABER THEODORE—24 W. 57th. Gallery artists for the first time in the new space, thru 10/22.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, 10/22-11/30.

MARLBOROUGH—40 W. 57th (541-4900). Gorchov and Pasmore plus works on paper by Castillo, thru 11/1.

NIPPON CLUB—145 W. 57th (581-2223). Mon.-Sat. 11-7. Thirteen prints and photos by 26 Americans including Andre, Beuys, Mayes, Neel, Oldenburg, Shore, Siskind, thru 10/27.

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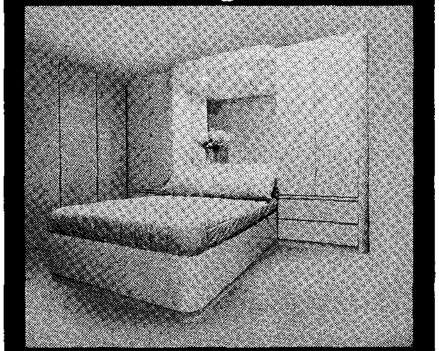

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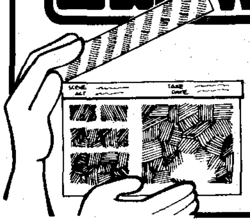

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ART

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

SPECTRUM—30 W. 57th (246-2525). Posters and lithos for the Olympic Winter Games in Yugoslavia by Folon, Hockney, Kolar, Moore, Warhol, thru 10/28.

SUMERS—50 W. 57th (541-8334). English prints from World War I to World War II, thru 11/12.

Madison Avenue and Vicinity

ADLER—21 E. 67th (249-2450). Contemporary Chinese naive art, thru 11/5.

BERRY-HILL—743 Fifth (371-6777). Mon.-Fri. 9-5:30, Sat. 10-5. American figure painting from 1900 to 1950 including Henri, Kroll, Luks, Olinsky, thru 11/5.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings and prints with a focus on Nolde, thru 11/26.

CHILDS—956 Madison (772-6606). 200 years of American portraiture by Peale, Smibert, Tarbell, thru 11/5... Pastels and paintings by Ducasse from 1920 to 1950, thru 10/29... The American City by printmakers Bellows, Sloan, thru 10/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings by Ingres, Vartolozzi, plus 17th and 18th century still life and hunt paintings, 10/18-11/30.

ELKON—1063 Madison (535-3940). 20th century masters Dubuffet, Magrette, Martin, Miro, Picasso, thru 11/23.

FACADE—741 Madison (744-4997). French textile designs from the 30's plus painted photos of New York City by Lennard, thru 11/12.

FELICIE—141 E. 56th (752-7567). French 19th and 20th century works by Bonnard, Boudin, Corot, Degas, thru 11/5.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Pennsylvania German quilts from 1850 to 1920, thru 10/22.

HELLER—965 Madison (988-7116). Pate de Verre, works done with glass paste, thru 10/29.

MATHES—Early 20th-century Americans Bluemner, Blume, Davis, Nadelman, thru 10/22.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, 10/20-12/23.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dubuffet, Frankenthaler, and Moore, thru 10/31.

SOLOMON—724 Fifth (757-7777). Part II, new works by affiliated artists, thru 10/29.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The history of terra-cotta in New York City, thru 10/26... "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

YORK—21 E. 65th (772-9155). The evening by 19th-and early 20th-century Americans, thru 11/5.

SoHo

ARBITRAGE—99 Spring (334-9755). "Street Painters," Day, DeNota, Gaon, thru 11/13.

CASTELLI—420 W. Broadway (431-5160). Architecture III: Follies, 10/22-11/15.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). 3-D bookworks by Billingham, Robledo, Weier, thru 10/28.

CONVERGENCE—484 Broome (226-0028). California clay by Ellis, MacConnel, thru 11/6.

FREIDUS/ORDOVER—70 Greene (925-0113). Contemporary Scottish artists, 10/22-11/15.

HELLER—71 Greene (966-5948). Wall panels of opaque glass by Halem, chairs by Loeser, glass vessels by White, thru 10/30.

KITCHEN—59 Broome (925-3615). Tues.-Sat. 1-6. "Persuasion(s)" by Adams, Holzer, Silvestrini, thru 11/5.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive views of Paris, thru 11/8.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, 10/19-11/26.

TERRAIN—141 Greene (777-4426). Political themes dealing with Central America, thru 10/25.

TWINING—33 Bleecker (674-2070). Mon.-Fri. 10-6. Benca, Hoffman, McKinnon, thru 11/18.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos crafts, costumes, thru 1/7.

ALAN—1568 Second (744-4070). American Impressionists, Tonalists and Hudson River painters including Ochtman, Davis, Smillie, thru 10/30.

ARTISTS SPACE—105 Hudson (226-3970). Unaffiliated artists, Fitch, Guyot, Kyser, Palumbo, Torlen thru 10/29.

BAUM—12 W. 37th (695-7200). Black-and-white b Green, Izu, McLaughlin, thru 10/28.

BROOKLYN ARMY TERMINAL—58th Street an First Avenue, Brooklyn (619-5000). Fri.-Sun. 12-6 350 artists in 125,000 square feet of space, thru 10 30.

CITY—2 Columbus Circle (974-1150). CAPS sculptors including De Ricco, Sheehan, thru 11/4.

FRANKLIN FURNACE—112 Franklin (925-4671) "Natural Hazards," an installation by Rumm, thru 10 22... Cubist prints and illustrated books, thru 12/3

GREENWALD—181 Mott (219-1642). Large work by Burns, Fares, Levine, thru 10/20.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11- Fri. til 7:30. Autumn grasses and water in Japanes art from the 13th through the 17th centuries, thru 11 13.

OLSEN—51 E. 10th (473-0231). Sculpture by Butte Wiley, Wood thru 10/29.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9 p.m. Sat. 9-6. Contemporary metalwork from Japan, thr 10/21.

P.S. 1—46-01 21st Street, Long Island City (784-2084) Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck thru 11/20.

VISUAL ARTS—380 Second (679-7350). Abdou Cuticone, Dembar, thru 10/28.

WOMEN'S INTERART CENTER—549 W. 52n (246-1050). Mon.-Fri. 1-6. Women artists of th Southwest, thru 10/21.

Photography

WYNN BULLOCK—"Experimental Explorations," thru 10/29/Light and four dimensions plus flea market patterns by his wife Edna, thru 10/22. Ledel, 16 Mercer (966-5353)/Neikrug, 224 E. 68t (288-7741).

ALLAN CHASANOFF—Still life of "situate, lying an being," 10/22-11/25. Pfeifer, 825 Madiso (737-2055).

LOUISE DAHL-WOLFE—Form and fashion from th 30's through the 50's, thru 11/12. Staley-Wise, 17 Prince (431-7292).

NANCY D'ANTONIO—Street performers, thru 11 14. Camera Club of NY, 37 E. 60th (223-9751). Mon Fri. 1-5.

80 PAPERS—80 Thompson (966-1491). The Boxe Rebellion, China around 1900, thru 10/31.

FLOATING FOUNDATION OF PHOTOGRAPH—Pier 40 S, Hudson River at W. Houston (242-3177 Thurs.-Sun. 12:30-6. The astronauts and outer spac by Bresler, Davila, Mann, Riggs, thru 10/23.

LEE FRIEDLANDER/PAUL STRAND—Portrait from 1958 to now/Mexico in the 30's. 10/18-11/1 Zabriskie, 724 Fifth (307-7430).

ARLENE GOTTFRIED/WILLIAM E. WILLIAM—People on the street/Portraits and Philadelphi parties. Thru 10/30. Midtown Y, 344 E. 14t (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

MATTIE EDWARDS HEWITT—American landscape design and architecture, 1910 to 1940, thr 12/1. Wave Hill, 675 W. 252nd, Bronx (549-2055 Daily 10-4:30.

HOSOE—In New York City for the first time sinc 1974, thru 10/22. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri Sun. 12-6. The first 100 years of the Metropolita Opera/Portraits of Churchill, Hemingway, O'Keeff by Karsh, thru 11/13.

ANNIE LEIBOVITZ—Celebrities including Lenno and Yoko, Bylan, Parton, Kosinski, thru 10/29. Jani 110 W 57th (586-0110).

JOHN MARGOLIES—Eccentric sculpture and a chitectural whimsey throughout the US, thru 11/2 P.S. 1, 46-01 21st Street, Long Island Cit (784-2084).

EDWARD C. MARTIN—Night in Chelsea, thru 10 31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2- Fri., Sat. 3-10 p.m.

ANTONIO MENDOZA—Cats and dogs plus members Davies, Esty, others, thru 11/4. Soho Photo, 1 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

LISETTE MODEL—New York City, thru 10/2 Sander, 51 Greene (219-2200).

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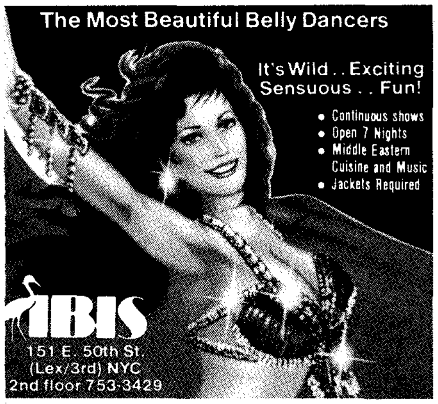

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ART

EADWEARD MUYBRIDGE (1830-1904)—Yosemite landscapes, Central American views, and Animal Locomotion, thru 10/29. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

TETSU OKUHARA—Recent photographs, thru 11/23. Levy, 40 Great Jones (473-7151).

RUTH ORKIN—New York City and its park on Fifth throughout the seasons, thru 10/28. Rizzoli, 712 Fifth (397-3721).

JOHN PFAHL—Picturesque locations with nuclear, solar or other power sources, thru 10/19. Freidus/Ordover, 70 Greene (925-0113).

PRAKAPAS—19 E. 71st (737-6066). Tues. 12-7, Wed.-Fri. 12-5. Surrealism by Atget, Magritte, Man Ray, Ubac, thru 10/29.

RICHARD PRINCE—Cowboys in manipulated images, 10/20-11/19. Baskerville+Watson, 24 W. 57th (582-0058).

SCHREIBER—Cowboys and nudes, thru 10/29. Hardison, 795 Broadway (505-6220).

DICK SRODA—Deserts and other landscapes, thru 10/29. Nikon House, 620 Fifth (586-3907).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. *Selections from the Permanent Collection;* thru 11/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Natural History Photo Contest Winners; thru 10/31... The Great Auk in Illustrated Bird Books; thru 10/28... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Alexander Wilson's "American Ornithology," thru 10/28... Paintings of Space; thru 12/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Emaki: Narrative Scrolls from Japan; thru 11/6... The Japanese Crane: Photographs; thru 10/30.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gary Bukovnick Monotypes; thru 1/1... Taj Worley: Prints; thru 1/1.

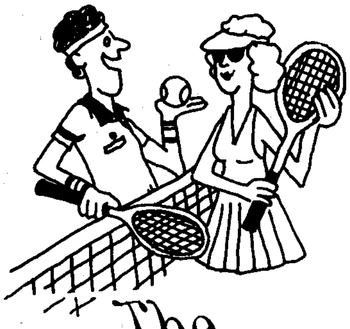
COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. A Penny Saved: Architecture in Cast Iron Toy Banks; thru 10/23... Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Charles Simonds; thru 10/30... *New Perspectives in American Art:* 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 10/31... Kings and Citizens: The History of the Jews in Denmark 1622-1983; 10/23-Feb... Drawings by Anna Ticho; 11/23-March.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III... Familiar Faces: French Portraits in Prints; thru 10/23... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8.



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PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/6... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Roy Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Metropolitan Opera Houses: The First 100 Years; thru 10/27... Drawings of the French Revolution and First Empire From the Museé Carnavalet; thru 10/30.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in 19th Century New York; thru 10/31... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; 10/21-4/22.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Henry James' Washington Square; thru 10/18... City and Country: The Emergence of Public Parks in New York; thru 10/18... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of An American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; thru 11/12... Exaltation of Poetry: Famous Poems in Manuscript; 10/17-3/16.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner... Michelangelo: A Sculptor's World; 10/20-1/8.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Three American Families: A Tradition of Artistic Pursuit; thru 10/26. **Downtown Whitney Museum:** Spectators of Life: Guy Père du Bois and John Sloan; thru 10/28.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/22 at 10: Fine English and Continental Furniture, Clocks, and Objects of Art. On view from 10/17. **East,** 219 E. 67th St. (570-4141). 10/18 at 10 & 2: Victorian Furniture, Paintings, Porcelain, Rugs and Decorative Objects. On view from 10/14. 10/19 at 10: Architectural, Decorative, and Topographical Drawings and Watercolors. On view from 10/14.

DOYLE—175 E. 87th St. (427-2730). 10/19 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations. On view from 10/15.

PHILLIPS—406 E. 79th St. (570-4830). 10/20 at 10: American Furniture, Decorations, Silver, General Books, Autographs and Maps. On view from 10/15.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 10/18 at 10:15 & 2: Sotheby's Arcade Auction: Jewelry. On view from 10/13. 10/19 at 10:15 & 2: Magnificent Jewelry. On view from 10/15. 10/21 at 10:15 & 2: American 19th and 20th Century Paintings, Drawings, and Sculpture including the Bentley-Sellars Collection of American Art. On view from 10/15. 10/21 at 10:15, 10/22 at 2: Important American Furniture and Related Decorative Arts. On view from 10/15. 10/22 at 10:15 & 2: Fine American Indian. On view from 10/15.

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Concerts

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Monday, October 17

HANNA ALBRECHT, soprano, with pianist Gerald A. Brown. Music by Strauss, Purcell, Cole Porter, others. Carnegie Recital Hall at 8. $5.

ON CARTER, jazz bassist. Cooper Union Great Hall, 7th St. and Third Ave. (254-6300), at 8. Free.

REENWICH CHORAL SOCIETY, from Connecticut; Richard Vogt conductor; soprano Kristine Ciesinski, mezzo-soprano Katherine Ciesinski, baritone Jake Gardner. Brahms's *Nanie, Alto Rhapsody,* and *German Requiem.* St. Patrick's Cathedral, Fifth Ave. and 50th St., at 7:30. Free. Pre-concert organ recital by John Grady, at 7.

AFELMUSIK—Telemann, Rameau, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RAN SALISBURY, soprano. YWCA, 610 Lexington Ave. at 53rd St. (755-4500), at 7:30. $4.

Tuesday, October 18

EW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Itzhak Perlman, oboist Joseph Robinson. Bach's Concerto for Oboe and Violin in c; Saint-Saëns's Violin Concerto No. 3; Varèse's *Ionisation* and *Arcana.* Avery Fisher Hall at 7:30. $6-$25.

ERSHWIN: FACE-TO-FACE, with duo-pianists Frances Veri and Michael Jamanis. Solo and duo-piano music of George Gershwin—complete works in two concerts; next is 1/17. Alice Tully Hall at 8. $8-$10.

EVIE WONDER—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $20-$25.

LUKE'S CHAMBER ENSEMBLE, Arthur Weisberg guest conductor. Works by Fennimore (world premiere), Pasquotti (N.Y. premiere), Copland, Francaix. Merkin Concert Hall at 8. $8.

EW MUSIC FOR YOUNG ENSEMBLES, with the New Repertory Ensemble, soprano Catherine Rowe. Thompson, McFatter, Diemer, Kraft, Ghezzo, Ravel. Symphony Space at 8. $3.

SHAUNA RALSTON, cellist (N.Y. debut). Town Hall at 6. $3.

GOLDEN EAGLES—Indian-Afro-New Orleans music. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

DOUGLAS MCLENNAN, pianist. Music by Chopin, Liszt, Granados. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSICA HISPANA, vocal ensemble. Latin American and Spanish folk and art songs. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

MUSIC LIVE!—Rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $5.

ENSEMBLE SEPIA—Bassoon, oboe, cello. The Galleria, 115 E. 57th St. (520-7322), at 12:30. Free.

Wednesday, October 19

NEW YORK PHILHARMONIC—Pension fund benefit concert. Zubin Mehta conductor; with cellist Mstislav Rostropovich. Stravinsky's *Petrushka;* Dvorak's Cello Concerto. Avery Fisher Hall at 8. $10-$60.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; mezzo-soprano Frederica von Stade. Berlioz's *Waverley Overture* and *Les Nuits d'été* and Brahms's Fourth Symphony. Carnegie Hall at 8. $9.50-$24.

MUSIC TODAY, Gerard Schwarz conductor; tenors Frank Hoffmeister and Douglas Perry, soprano Margaret Chalker, bass Raymond Murcell. Busoni-Schoenberg, Webern, Davidovsky, McKinley (world premiere). Merkin Concert Hall at 8. $7.

STEVIE WONDER—See 10/18.

MAKE BELIEVE BALLROOM, with the Tommy Dorsey Orchestra conducted by Buddy Morrow; Frankie Laine, Helen O'Connell, Warren Covington and the Pied Pipers; William B. Williams host. Felt Forum, Madison Square Garden, at 8. $14-$17.50.

SOOK-CHUNG KIM, *pianist (debut). Beethoven,* Chopin, Schumann, Rydens (world premiere). Carnegie Recital Hall at 8. $7.

FIREBIRD BRASS QUINTET—Citicorp Market at 6. Free.

EVE WEISS, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOSE MARIA MORENO, flamenco and classical guitarist (N.Y. debut). CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

CATHAL MCCONNELL, flutist. Irish folk music. Eagle Tavern, 355 W. 14th St. (475-7092), at 8 and 10. $5.

Thursday, October 20

NEW YORK PHILHARMONIC, Zubin Mehta conductor; doublebassist James Vandemark, saxophonist Harvey Pittel. Debussy's *Jeux* and Saxophone Rhapsody; Menotti's Doublebass Concerto (world premiere); other work t.b.a. Avery Fisher Hall at 8. $6-$25.

BOSTON SYMPHONY ORCHESTRA—See 10/19.

STEVIE WONDER—See 10/18.

JOHN WALZ, cellist (N.Y. debut), with pianist Robert Hammond. Music by Beethoven, Brahms, Chopin, others. Merkin Concert Hall at 8. $5.

THE CLEVELAND QUARTET, with pianist Anton Kuerti. Brahms and Haydn. Metropolitan Museum at 8. $12.

RICHARD LOCKER, cellist/**ALISON DEANE,** pianist. Brahms's Sonata in e, Op. 38. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MANNES ORCHESTRA, Sidney Harth conductor; cellist Gary Hoffman. Brahms, Haydn, Stravinsky. Hunter College, Park Ave. at 69th St., at 8. Free.

BORIS POLICEBAND/ELODIE LAUTEN, experimental composers. PASS, 62 E. 4th St. (989-2060), at 8. $5.

CLAUDIA DUMSCHAT, organist. Works by Duruflé and Bach. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

GOD AND THE FATHERLAND—Polish religious *and secular music, with Nina Polan, Andrzej Piernik,* Pablo Zinger. Ukrainian Institute, 2 E. 79th St. (569-2701), at 6.

FORK IN THE ROAD—Country. Citicorp Market at 5:15. Free.

BARGEMUSIC RESIDENT MUSICIANS—Haydn, J. Strauss, Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, October 21

RAVI SHANKAR, sitarist, with Alla Rakha, tabla. Indian music. Carnegie Hall at 8. $10-$16.

CLAUDE BOLLING, jazz pianist, with guitarist Charlie Byrd, flutist Eugenia Zukerman. Avery Fisher Hall at 8. $13.50-$16.50.

RAM NARAYAN, Indian sarangist, with tabla player Zakir Hussain. Carnegie Recital Hall at 8. $8.50.

STEVIE WONDER—See 10/18. 8 and midnight.

SEQUOIA QUARTET, with pianist Richard Goode. Mozart, Powell, Franck. Metropolitan Museum at 8. $10.

NOEL-MCCULLOUGH-NOEL ENSEMBLE—Jazz and Carribean music. Symphony Space at 8. $10.

FLUTE SOIREE, classical-flute quartet. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

PAQUITO D'RIVERA, alto saxophonist. Jazz at Noon. Freddy's Restaurant, 308 E. 49th St., at 12. $4.

JUILLIARD PHILHARMONIA, Ronald Braunstein conductor. Alice Tully Hall at 8. Free.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt music director. French Evangelical Church, 126 W. 16th St., at 8. $8.

NEW YORK RENAISSANCE BAND, with lutenist Stanley Charkey and soprano Judith Jones. St. Michael's Church, Amsterdam Ave. and 99th St. (222-2700), at 8. $6.

BARRY ZELL & MOUNTAINSIDE—Country. Citicorp Market at 5:15. Free.

DAN STEROBIN, singer and instrumentalist. Good *Coffee House, 53 Prospect Park West, Brooklyn* (768-2972), at 9. $3.

Saturday, October 22

NEW YORK PHILHARMONIC—See 10/20.

ENGLISH CHAMBER ORCHESTRA, Sir Charles Mackerras conductor; with flutist James Galway. Wagner, Mozart, Delius. Carnegie Hall at 8. $13-$22.50.

Y CHAMBER SYMPHONY, Eugen Jochum conductor; pianist Veronica Jochum. Mozart and Haydn. 92nd St. Y at 8. $12.50-$17.50.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, conductor Max Rudolf; pianist Susan Starr; Chamber Ballet U.S.A. All-Beethoven program. Alice Tully Hall at 3. $8-$12.

STEVIE WONDER—See 10/18. 8 and midnight.

MIKAEL HELASVUO, flutist (American debut). Bach, Martinu, Telemann, Heininen, Salonen. Carnegie Recital Hall at 8:30. $8.

ANDRAS SCHIFF, pianist. Bach, Schumann, Chopin. Metropolitan Museum at 8. $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Beethoven, Brahms, Spohr. Paula Cooper Gallery, 155 Wooster St., at 6. $7.

KORNOG—Music of Brittany. Alternative Museum, 17 White St. (966-4444), at 8. $8.

MENDELSSOHN STRING QUARTET, with Judith Mendenhall, flutist. Washington Irving High School, 16th St. and Irving Place, at 8. $2.

LYDIA ORIAS, pianist. Music by Scriabin, Messiaen, Mussorgsky, Haydn, Austin (world premiere), Liszt. Merkin Concert Hall at 8. $7.

KAVKAZI—See Dance, below.

BLACKWATER—Country. Citicorp Market at 1:30. Free.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

SHLOMO MINTZ, violinist. Mozart, Beethoven, Schubert, Prokofiev. Brooklyn College at 8. $8-$15.

ART ENSEMBLE OF CHICAGO—Next Wave; Great black music. BAM at 8. $12.

QUEENS SYMPHONY ORCHESTRA, with pianist Ruth Laredo. Ives, Rachmaninoff, Schubert. Colden Center, Queens College, Kissena Blvd., Flushing (275-5000), at 8:30. $11-$13.

QUEENS PHILHARMONIC—Forest Hills High School, 67th Ave. and 110th St., Queens, at 8. $4.

BRONX ARTS ENSEMBLE—Chamber music concert with pianist Steven Meyer. Beethoven, Pon-

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chielli, Chopin, Roberto Sierra. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd. (549-1899), Bronx, at 3. $6.

Sunday, October 23

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Frescobaldi, Beethoven, Brahms, Spohr. Alice Tully Hall at 5. $13.50.

ENGLISH CHAMBER ORCHESTRA, Sir Charles Mackerras conductor; flutist James Galway. Music by Britten, Mozart, Beethoven. Avery Fisher at 3. $20.

SHLOMO MINTZ, violinist. Mozart, Beethoven, Schubert, Prokofiev. Carnegie Hall at 3. $6-$12.50.

NEW ARTS TRIO—Beethoven, Brahms, Eaton, Ravel. 92nd Street Y at 8. $7-$9.50.

Y CHAMBER SYMPHONY—See 10/22. Today at 3.

THE STAR-SCAPE SINGERS, Kenneth G. Mills director. Carnegie Hall at 8. $10-$17.50.

GOMDA HSI, mezzo-soprano, with pianist Margaret Rolfe. Schubert, Schumann, Rodrigo, others. Merkin Concert Hall at 8. $6.

CHINESE MUSIC ENSEMBLE HUOIN—Merkin Concert Hall at 3. $7.

STEVIE WONDER—See 10/18.

NEW SCHOOL CONCERTS CHAMBER ORCHESTRA, Alexander Schneider conductor; pianist Stephanie Brown. Mozart and Haydn. New School, 66 W. 12th St., at 2. $4.50.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; clarinetist Larry Guy. Bach, Weber, Haydn. Bank Street College, 610 W. 112th St. (663-6021), at 3. $4.

OLU DARA'S NATCHEZSIPPI—Jazz. Manhattan Healing Arts Center, 386 Broadway (431-3009), at 7:30 and 9. $7.

RHYS CHATHAM, composer. Electric-guitar ensemble and brass band. P.S. 41, 116 W. 11th St. (279-0707), at 8. Free.

ART OF THE KLEZMER, with clarinetist Giora Feidman, guitarist Jeff Israel, bassist Peter Weitzner. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

MICHAEL COLLIER, pianist. Music by Brahms, Beethoven, Liszt. St. Michael's Hall, 225 W. 99th St. (222-2700), at 3. $5.

DAVID CARLETON, pianist. Madison Avenue Presbyterian Church, 73rd St., at 4. Donation $4.

ORCHESTRA OF OUR TIME, Joel Thome conductor. New works by American composers. Guggenheim Museum, 1071 Fifth Ave. (360-3557), at 3. $5.

ANDREW SCHULMAN, eight-string guitarist. Citicorp Market at noon. Free.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. At 5: Jazz Vespers, Charles McGee & Friends; offering. At 7: Douglas Nordic; $3.

CATHEDRAL SINGERS, Richard Westenburg musical director. Bach Cantatas Nos. 47, 60, and 105. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 4. $7.

CONSTANTINE CASSOLAS, tenor. Mahler and Wolf. St. Michael's Church, 225 W. 99th St., at 3.

HOLY TRINITY BACH ORCHESTRA—Holy Trinity Lutheran Church, Central Park West at 65th St., at 5. Offering.

MURRAY PERAHIA, pianist. Beethoven, Chopin, Schumann. The Opera House at BAM at 7. $6-$15.

KLEZMER CONSERVATORY BAND—Brooklyn College at 2 and 5. $9-$12.

ELI'S KITCHEN—Rock/funk/jazz. Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park, Flushing (592-2405), at 1:30. Free.

QUEENS SYMPHONY—See 10/22. Today at 3.

THE BROOKLYN TRIO—Brooklyn Museum, Eastern Parkway and Washington Ave., at 2. $2.

BARGEMUSIC—See 10/20. Today at 4.

MOLLY VIVIAN HUANG, pianist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU 4/21—$12-$75. Mon., 10/17, at 6:30: Berlioz's *Les Troyens,* Levine conducting; with Norman, Troyanos, Domingo, Elvira, Macurdy, Taillon. 10/18 at 8: Britten's *Peter Grimes,* Pritchard conducting; with Söderström, Chookasian, Vickers, Stewart, Hines. 10/19 at 8: Donizetti's *La Fille du Regiment,* Bonynge conducting; with Sutherland, Cornell, Kraus, Berberian, White, Velis. 10/20 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Bumbry, Conrad, Carreras, Bruson, Fissore, Ghiaurov, Vernon. 10/21 at 8: Puccini's *La Bohème,* Kohn conducting; with Freni, Daniels, Raffanti, Ellis, Mor-

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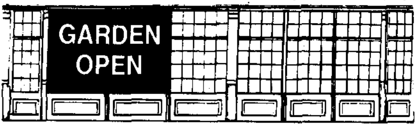

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New York City Opera
At the New York State Theater

THRU 11/13—$3.50-$30. Tues., 10/18, at 8: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Grayson, Stone. 10/19 at 8: Floyd's *Of Mice and Men,* Keene conducting; with Gutknecht, Moulson, Cooper, Livingston. 10/20 at 8: Bizet's *Carmen,* Keene conducting; with Marsee, Braden, Donaldson, Cossa. 10/21 at 8: Bernstein's *Candide,* Bergeson conducting; with Peterson, Clement, Costa-Greenspon, Groenendaal, Lankston, Reeve, Harrold, Billings. 10/22 at 2: Puccini's *Turandot,* Keene conducting with Kelm, Myers, West, Gill. 10/22 at 8: *Candide; same as 10/21, except Evans for Costa-Greenspon,* McKee for Lankston. 10/23 at 1: Janacek's *The Cunning Little Vixen,* Bergeson conducting; with Rolandi, Pelle, Cross. 10/23 at 7: Puccini's *Tosca,* Weise conducting; with Galvany, Theyard, Fazah.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 10/23 Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

Dance

The Joffrey Ballet
At City Center

10/18-11/13—$5-$30, except gala opening. 10/18 at 7:30 (gala benefit): *Dream Dances, Round of Angels, Cloven Kingdom.* 10/19 at 8: *Suite Saint-Saëns, Love Songs, Offenbach in the Underworld.* 10/20 at 8: *Dream Dances, Five Brahms Waltzes in the Manner of Isadora Duncan, Round of Angels, The Green Table.* 10/21 at 8: *Suite Saint-Saëns, Love Songs, Offenbach in the Underworld.* 10/22 at 8: *Petrouchka, Quarter-Tones for Mr. B., Cloven Kingdom.* 10/23 at 2: *Dream Dances, Five Brahms Waltzes in the Manner of Isadora Duncan, Round of Angels, The Green Table.* 10/23 at 7:30: *Suite Saint-Saëns, Love Songs, Offenbach in the Underworld.*

Other

ELENA ALEXANDER/MAD ALEX—New York City premiere of *Werold (is. . .IS).* P.S. 122, 150 First Ave. (477-5288). 10/21-23 at 9. $4.50.

CHAMBER BALLET U.S.A./ Beethoven Society. Ballet choreographed by Gail Kachadurian, set to Beethoven's *Ritterballet* music. Alice Tully Hall, Lincoln Center. 10/22 at 3. $8, $12.

ELISE BERNHARDT—New dance work, *Ladies at the Window,* and others. Third Avenue YWCA, at Atlantic Ave., Brooklyn. 10/21 at 8, 10/23 at 5. $5.

COURT DANCE COMPANY OF NEW YORK—A program of Renaissance music and dance. Marymount Manhattan Theater, 221 E. 71st (255-5545). 10/21, 22 at 8, 10/23 at 3. $9.

DANCE THEATER WORKSHOP—Kathy Duncan/ Transition, *Dreams About a Lake.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 10/20-22 at 8, 10/23 at 3. $7.

HISTORY, AN AMERICAN DREAM—Dance/theater event, from Thomas Paine to Angela Davis, composed by Anne Bogart, with 45 performers. Danspace, St. Mark's Church, Second Ave. and 10th St. 10/20-23, 27-30 at 8:30. $4.

JOYCE HARRIGAN DANCE COMPANY—*Genesis,* a collection of religious dance—jazz, modern, and African, with mime overtones. Symphony Space, Broadway at 95th (864-5400). 10/23 at 4:30. $6.50.

KAVKAZI—Music and dance of the Caucasus—a mixture of folk and classical traditions in the four basic forms. Symphony Space, 10/22 at 8. $8.

RIVERSIDE DANCE FESTIVAL—Keith Lee Ballet of Contemporary Arts, 10/19-21 at 8, 10/22 and 23 at 2. Co Dance Co (Nancy Duncan), 10/20, 22 & 23 at 8. Theater of the Riverside Church, 120th St. & the Drive (864-2929). $6.

RON ROACH CARIBBEAN ENSEMBLE—Dances and music of Caribbean nations. American Museum of Natural History. 10/19 at 7:30. Museum admission.

TRISHA BROWN DANCE COMPANY—Part of Next Wave. *Set and Reset,* world premiere of collaboration with Laurie Anderson and Robert Rauschenberg. BAM 10/20-22 at 8, 10/23 at 2. $6-$15.

YOUNG PEOPLE'S CHINESE CULTURAL CENTER—An Afternoon of Chinese Dance, including Hani, Mongolian, Xinjiang, Tai and Han. Murry Bergtraum High School, 411 Pearl St. (964-7903). 10/22 at 2. $6.

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OTHER EVENTS

Happenings

NEW YORK CITY MARATHON—The 14th edition of this 26.2-mile, five-borough race begins at 10:30 a.m., 10/23, on the Staten Island toll plaza of the Verrazano Bridge. Then, depending on your own pet vantage point, you can watch the 17,000-plus intrepid ones negotiate the course, north through Brooklyn, into Queens and over the carpeted Queensboro Bridge into Manhattan, then up First Avenue through Harlem and across to the Bronx via the Willis Ave. Bridge. Finish is at Central Park's Tavern on the Green, C.P.W. at 67th St. See the weekend papers for a detailed route with viewing sites.

IN TRIBUTE TO POET W.H. AUDEN, a series of varied events commemorating the tenth anniversary of his death begins 10/17 at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., with a Requiem service at 7 (678-6903). 10/18 at 7, at the Guggenheim Museum, Fifth Ave. and 89th St., John Ashbery, Amy Clampitt, Howard Moss, Derek Walcott, and other writers will gather to read from Auden's and others' works (427-5665). On the 19th, at noon, the Museum of Modern Art will screen the film of the Glyndebourne production of *The Rake's Progress*, by Stravinsky, with libretto by Auden and Chester Kallman (598-3757). 10/20 at 7, at NYU's Loeb Student Center, 566 LaGuardia Pl., "Auden's Legacy," a symposium, will feature Robert Craft, Christopher Isherwood, Stephen Spender, and others (598-2874). All of these are free, first come, first served.

OLYMPIC BENEFIT—More than two dozen top skaters will lace up their skates for Superskates X, at Madison Square Garden 10/18. The likes of Dorothy Hamill, Rosalyn Sumners, and Scott Hamilton will take to the ice for this year's program—the tenth annual—and proceeds will benefit the 1984 Olympic skating team. Tickets are $8 to $16 (564-4400).

SHOPPING FOR BOOKS, RECORDS AND... CHRISTMAS?—If old books, with their fine leather binding and slightly yellowed pages, are your fancy, plan a visit to the Antiquarian Book Fair this weekend. Specialty books will also be on hand. More than 50 dealers will be selling their wares at Trinity School, 91st St. between Columbus and Amsterdam Aves. Tickets for the wine-and-cheese preview on 10/21 (6 to 9 p.m.) are $7.50 and are good for all three days. Tickets for 10/22 (11 a.m. to 7 p.m.) are $5 and are good for two days. Tickets for 10/23 are $3 (873-1650, ext. 209)... Or, if records are your passion, the Records Flea Market features thousands of well-priced LPs, 45s, and 78s. It's also a likely place to get rid of your own least-loved discs. The flea runs from 11 a.m. to 4 p.m. 10/22 at 203 W. 25th St. (989-9026)... Early-bird Christmas shoppers are invited to the former Lamont mansion (107 E. 70th St.), now the headquarters of the Visiting Nurse Service of New York, for the 14th annual Christmas Fair. Tree ornaments, hand-made wreaths, wrapping paper, stocking stuffers, and more will be on sale, and proceeds will help provide home health care for needy patients. The fair will be held 10 a.m. to 7 p.m. 10/17 and 10/20 and 10 a.m. to 4 p.m. 10/18, 19, and 21 (794-9200).

RAYS OF HOPE—Bob Hope and Peggy Lee are among the entertainment greats who will lend their talents to "Lights On '83." The gala benefit is being organized by Fight for Sight, a group dedicated to researching eye disorders that lead to loss of sight. Tax-deductible tickets are $15 to $100 (call 751-1118). The benefit will be 10/23 at 7:30 at the Beacon Theater, Broadway and 74th St.

"DRAWING POWER," they call it, and we like that title for the second New York Graphic Arts Weekend. It's a chance to watch illustrators, art directors, and designers at work, 10/20-23. Included are open-house studio visits with such artists as Seymour Chwast and Brad Holland; a townhouse party complete with a string quartet and dancing; separate evenings with Ralph Steadman (*I, Leonardo*) and R.O. Blechman (he'll talk about the animated film based on *L'Histoire du Soldat*). The complete weekend: $150, students $75. Separate tickets for either of the last two evenings are $12. Everything must be reserved in advance: American Illustration, Inc. (460-5558).

INDEPENDENT SCHOOLS are an important part of the city's educational life—they range from pre-first grade through high school. The Parents League of New York invites parents and students, present and prospective, to drop by for Independent School Day, to meet directly with and ask questions of admissions directors and heads of more than 70 of these schools. Lots of printed material to browse through, too. It's at the Brick Church School, Park Ave. at 91st St.; the date is 10/19, 4 to 6, and it's free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

THOUGHTS ON WORDS—Two events about the wonders of nature: Lady O'Neill of the Maine will talk on "The American Garden," 10/20 at the Brooklyn Botanic Garden, 1000 Washington Ave. Time is 6 p.m., and admission is $2. The quirk here is that the subject is the American garden as it appeared in England, beginning in the 18th century, and there'll be illustrations too. At Wave Hill, up in Riverdale, "Nature in the City" is a day-long series of hands-on workshops for parents and teachers. Date is 10/22, 10-4:30. $15; pre-register (549-2055)... The Jewish Museum is staging a gallery-talk series to accompany its exhibit "Kings and Citizens: The History of the Jews in Denmark 1622-1983." 10/23 at 2 and 10/31 at 1:30, topic is "The Rescue of the Danish Jews;" $3.50... The Wagner Society talks about—Wagner, naturally, 10/21 at 7:30, in the New School's Wollman Hall, 66 W. 12th St. Subject is "100 Years at the Met," a visual and musical Wagnerian reminiscence. $5 for non-members.

SHOWHOUSE OR SHOWCASE, or whatever one calls it—the "designers' takeover" of an existing space is always a fascination, for the several interior designers involved and certainly for the visiting public. Two such are open for viewing in our area right now, both benefiting good causes. The Sara Delano Roosevelt House at 47 E. 65th St., can be seen daily through 10/30, and the $8 admission benefits the March of Dimes. Four floors of the house where Franklin and Eleanor Roosevelt also lived, 1908-1928, have been decorated by several individuals and design firms, and include a music room as well as a den for the physically handicapped to use comfortably—in tribute to F.D.R.'s own battle with polio, part of which was waged in this house. Hours open: Mon. and Thurs., 11 a.m.-8 p.m.; Tues., Wed., Fri., 11-6; Sat. and Sun. noon-5... And take an autumnal drive to Washington, Conn., to see how 17 designers have transformed 13 rooms of the Historical Museum of the Gunn Memorial Library into a restored version of 19th-century life. A hand-stenciled sitting room, a Victorian bathroom, an antique kitchen, exhibits by several artisan-craftsmen, and much use of authentic fabrics and furnishings are features of the showing, which benefits the museum. Open through 10/30, daily 11 a.m.-3 p.m.; $5. Phone 203-868-7756 for directions.

Tours

EAST SIXTIES, "Mansions and Clubhouses." Walk with the Museum of the City of New York (534-1672). 10/23 at 1:30, meet at Hunter College, 68th St. and Lexington Ave. $5.

PARK ROW—Old American newspaper capital, with the 92nd Street Y. Phone 427-6000, ext. 179, for meeting place and to pre-register; 10/23; $7. Also 10/23: black New York, Harlem. $7.

LOWER EAST SIDE, with the Workmen's Circle (889-6800). 10/23 at 10:30, meet at the Chatham Sq. Jewish Cemetery in Chinatown. Register ahead. $4.

MIDTOWN TERRA COTTA, with the Municipal Art Society (935-3690). 10/23 at 10:30, meet at the information booth in Grand Central. Register ahead. $15.

FABULOUS FIFTIES—Rockefeller Center, the Waldorf, and more, with the Art Deco Society of New York (758-9447). 10/22 at 2:30, meet at the General Electric Bldg., 51st St. and Lexington Ave. $3.

CHELSEA, a "Historywalk," with Joyce Gold (242-5762). 10/23 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. $7.

RICHMONDTOWN'S 19TH-CENTURY ARCHITECTURE, with the Staten Island Historical Society (351-1617). 10/23 at 2, meet at the Third County Courthouse, Richmondtown Restoration. $5.

CHINATOWN/LITTLE ITALY, "Ethnic Contrasts," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 10/23 at 11 a.m. or 2 p.m., meet on SW corner of Broadway and Canal St. $4.

ADVENTURE ON A SHOESTRING (265-2663)—10/22 at noon, meet in the S.I. Ferry Terminal Bldg., Manhattan side, for a trip to Stapleton, S.I... 10/23 at 1:40, meet on NW corner of Fort Washington Ave. and 175th St., for a stroll across the George Washington Bridge. Each tour, $5.

PROSPECT PARK—Autumn tree trails. With Prospect Park Environmental Center (636-1900). 10/23 at 1 p.m., meet at Grand Army Plaza, opposite the Public Library. $1.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/23 at 1, a wetland walk. $1.

CITY HALL, CHINATOWN, LITTLE ITALY—10/23 at 2, meet on steps of City Hall. Holidays in New York (765-2515); $5.

KOSHER BROOKLYN, with the Hungry Pedalars Explore four Jewish neighborhoods. 10/23; call 473-6829 for meeting place. $4, but take more for noshing at a local restaurant.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

MAGICAL PLANT WALKS, with Madeline Greene Learn how to find and use wild plants, on weekend day trips. 10/23, Queens. $15. Phone 777-5658 for meeting place and time.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts (669-9400).

URBAN PARK RANGERS, tours and workshops. All free, unless noted. In the Bronx: 10/22 at 1, meet a Crotona Park boathouse, off Crotona Park East between Charlotte St. and Suburban Place (589-0096) to see the fall foliage and learn the different tree species. Another similar tour at the same time in the Bronx River Park. Meet at the Rosewood Ave. Playground Parkhouse... Brooklyn (856-4210): 10/22 a 1, explore hill and dale in Prospect Park. Meet unde the arch at Grand Army Plaza. 10/22 at 1, meet at the stable in Prospect Park's Children's Farm to learn about horses' habits... In Manhattan (397-3097) 10/21 at 6 p.m., a look at Central Park's trees—on horseback (intermediate riders only). Meet at Claremont Stables, 175 W. 89th St. (charge for horse rental)... Staten Island (442-1304): 10/22 at 7 p.m. meet at Clove Lakes parking lot for ghost storie around a campfire and for a moonlit walk. Cal 442-1304 to register.

WILD-FOOD WALKS, with "Wildman" Steven A Brill. Find foods growing all over city parks, trees etc., and take home what you find. 10/22, Cunningham Park, Queens. 10/23, Central Park. (291-682 for meeting places.) $15.

OUTDOORS CLUB—Write P.O. Box 227, New York N.Y. 10021, for schedule of country hikes. Meanwhile: 10/21 at 7:30 p.m., a moon prowl at th Jamaica Bay Wildlife Refuge. Call 474-0613, free.

REGULARLY SCHEDULED TOURS—Greenwic Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50... Onc Around the Park, Bryant Park that is. Thurs. at 12:30 from the flower market, SE corner of Sixth Ave. and 42nd St. Free... Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Ha Park; $4 (636-1920)... Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in th greenhouse and gardens; Sun. at 2:15. Free.

COUNTRY CYCLING—One-day trips outside th city, with transportation provided to starting point fo you and your bike. 10/22, L.I. South Shore. 10/2 Morris County; or call for weekend schedule Country Cycling Tours, 167 W. 83rd St. (874-5151 $23 with your own bike; otherwise, $38.

Sports

FOOTBALL—**Giants**, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if availabl Next home game, 10/30 at 1, vs. Dallas... **Jets**, a Shea Stadium, Flushing (421-6600). $13-$14. 10/2 at 1, vs. Atlanta.

HOCKEY—**N.Y. Rangers**, Madison Square Garde (563-8036), $7-$18. 10/19 at 7:30 vs. Calgar Flames. 10/23 at 7:30 vs. New York Islanders... **N.Y. Islanders**, Nassau Coliseum, Uniondale, L. (516-794-4100), $14-$22. 10/18 at 8:05 vs. Calgar Flames. 10/22 at 7:05 vs. Rangers.

BASKETBALL—N.Y. Knicks (563-8000). $7, $15. Pre-season games: 10/18 at 7:30, vs. New Jersey (at the Meadowlands). 10/20 at 8:30, vs. Milwaukee at Madison Square Garden; at 6, Detroit vs. Washington. . . 10/22 at 8:30 vs. New Jersey at M.S.G.; at 6, Chicago vs. Atlanta.

Children

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 10/22 at 1:30 "Winky Dink and the Pumpernickel Pumpkin" with the Donna Rose Puppets. $2.50.

EEYORE'S BIRTHDAY—with Magpie Puppets (638-2127). 10/23 at 2 and 3 p.m. at St. Clement's Episcopal Church, 423 West 46th St. $3.

HEIDI—Playhouse on the Mall, Bergen Mall Shopping Center (201-368-1943). 10/22 at 11, 2; 10/23 at 3. $4.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reservations a must.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 10/23 at 1, "Jack and the Beanstalk," and at 2:30, "Peter Pan Meets the Wicked Wizard." $3.50.

CASPER, the Friendly Ghost. Meet him in person, at the Magic Castle area, FAO Schwarz, Fifth Ave. and 58th St. (644-9400), 10/22, 11 a.m.-1. Free.

A MYSTERIOUS LIGHT, a comic fantasy. No Smoking Playhouse, 354 W. 45th St. (279-4200). Thru 10/19, every Mon., Tues., Wed. at 1. $2.50.

WOLF TALES—The life-size Poko Puppets in "Peter and the Wolf," "Three Little Pigs," and "Little Red Riding Hood." 10/23 at 1, at Brooklyn College Whitman Theater; $4 (462-3525).

THE WONDERFUL WORLD OF OZ—An exhibition of works by artist L. Frank Baum and his successors. Some are for sale. At Books of Wonder, 464 Hudson St. at Barrow St. (989-3270). Thru 10/31, Mon.-Thurs. 11-7; Fri. and Sat. noon-9; Sun. noon-6.

BUILD ME A BRIDGE, a new musical. Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (596-2677). 10/17-21 at 10:30 a.m. and 1 p.m. Also 10/22 at 1, Whitman Theater, Brooklyn College (462-3525). Each $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 10/22, "The Attic Adventure," by the Floating Hospital Children's Theatre.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also, 10/22 at 10:30, West Side, an exercise workshop for toddlers, by Hope Bishop. 10/23 at 1, West Side and at 2:30 on the East Side, watch Susan Jeffers illustrate.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. Films Thurs. at 4, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). 10/20 at 3:30, learn how to draw cartoons. 10/21 at 3:30, listen to scary Halloween stories, told by Elaine Thomas.

THE ALICE-IN-WONDERLAND GAME, a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 11/12. $3, adults $4.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. 10/22, "Gooen's Balloowins," by Allynn Gooen.

LITTLE PEOPLE'S THEATRE COMPANY—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE JUGGLER OF NOTRE DAME—Shadow Puppet Theatre, with the Puppet-Folk Theater Co., Ltd. Mini-operetta with puppets of stained glass. Sat. and Sun. at 2 and 4. Thru 10/30. Hudson St. Playhouse, 53 Hudson St., three blocks north of Chambers St. (966-7002). $2.50; adults $4.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 10/23 at 2, "From Jazz to Classical to Country," by Harlem School for the Arts; Bonnie Black conducting; free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

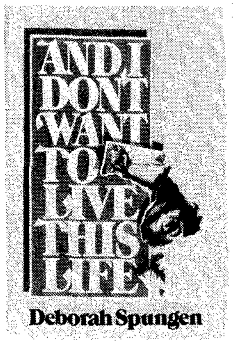
G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 10/22, 23 at 3, "Masks and Mysteries," a parent-child workshop; create a dance and a mask.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 10/22 at 1:30, play with blocks, the alphabet, tops, and William the Hippo. 10/23 at 1:30, "Castles in Manhattan"; build your own.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 10/22 at 1:30, "Dancing the Tarantella." Create tamborines, learn to dance. 10/23 at 1:30, "Road to the Isles": discover Ireland and Scotland through bagpipes, jigs, and flings. $1.50, adults $2. Free with Museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 10/23, hand-painted Indian designs on fabric. Free with Museum admission.


AND I DON'T WANT TO LIVE THIS LIFE
Deborah Spungen

She was every mother's dream. Until the nightmare started.

How does a little girl go from being a sugar-plum fairy to a punk rock princess? Ask Deborah Spungen. A loving mother who gave birth to a nightmare named Nancy. A daughter no amount of love could touch. A daughter so uncontrollable she tore her family apart until her death at 21, when she was brutally murdered by punk rock star Sid Vicious.

AND I DON'T WANT TO LIVE THIS LIFE is a story of devastation. AND I DON'T WANT TO LIVE THIS LIFE is a story of victory. Of a family that has somehow put the pieces back together...and turned sorrow into strength.

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VILLARD BOOKS

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/21, 22, The Jim McNeely Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/17, Dona Carter; Craig Purpure. 10/18-23, Jean Carn. 10/24, Carol Sharcone; Laura Dreyer; Monty Waters. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/17, Nils Lofgren. 10/18, 19, Jaco Pastorius and Word of Mouth. 10/21, 22, Phoebe Snow. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 10/17-22, Hilton Ruiz with Major Holley. Music from 9:45. AE, CB, DC.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 10/29, pianist Joe Turner, Mon.-Sat. at 9 and 11:15. Pianist-singer Robert Warren, Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. Shows at 8:15. 10/19, Cathal McConnell. 10/22, Double Decker String Band. 10/26, Sean and James Keane with Mick Moloney. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/17, 24, Ed Polcer's Quintet. 10/18, 25, Red Balaban and his Other Cats. 10/19-22, Balaban and Cats. 10/23, Ray Alexander Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/18-23, Teddy Wilson and Red Norvo Swing Quartet Reunion with George Duvivier and Oliver Jackson, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/17, Ron Mathews. 10/18-20, John Hicks Duo with Ray Drummond. 10/21, 22, John Hicks Trio. 10/23, John Hicks. **Upstairs at Greene Street:** 10/20, 27 at 11, Mary Denise Bentley (moonlighting from *Dreamgirls*). AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/18-22, pianist Lou Levy with Michael Moore on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 10/18-11/12, Max Morath in *Pop Goes The Music,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/17, Billy and the Buttons. 10/18, comedy nite with J.J. Wall. 10/19, Kevin Sullivan. 10/20, Stereo Types. 10/21, Etta James. 10/22, Skip Castro Band. 10/24, Crisis Art. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Julie Farbolin. Fri., Kenny Brawner Duo. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 10/17, 24, Gil Evans Orchestra. 10/18, Ed Palermo's Big Band. 10/19, Tiger Oroshi. 10/20, 21, Bob Mintzer. 10/22, 23, Jocelyn Brown. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/18, Burke & Douglas. 10/19, Conversion. 10/20, Lazoo. 10/21, Marta Heflin; Al Carmines. 10/22, Secret Service. 10/23, Ethyl Eichelberger. 10/25, Maura Ellyn. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 10/17, Sathima Bea Benjamin. 10/18-22, Red Rodney; Ira Sullivan Quintet. 10/23, Thiago de Mello & Amazon. 10/24, Tony Scott. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 10/18-29, Terry Burrell sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **Terrace:** 10/18-30, Ray Bryant with Jimmy Rowser on bass. **Bananas at the Gate:** 10/21, 22, Robert Klein. Shows at 9 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 10/18-23, Jon Faddis Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 10/18-23, 25-31, Chris Connor. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/23, 30, Konitz and Katz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 10/17-22, Lee Ann Ledgerwood Duo. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 10/17, Bonnie Koloc; Big Twist and the Mellow Fellows. 10/18, Wilson Pickett; Big Twist and the Mellow Fellows. 10/21,22, Bud Moffett; Steel Angel. 10/25, Michael Murphy. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/18-23, Pee Wee Herman. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/27, comedian-impressionist-singer George Kirby, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. & midnight. Sun. 9:30, talent showcase with m/ Hiram Kasten AE, CB, DC, MC, V

GOOD TIMES—449 Third Ave., 686-4250. Ful menu; comics, singers, and impressionists, 7 night from 9:30. AE, MC. V

IMPROVISATION—358 W. 44th St., 765-8268 Comics and singers seven nights a week; food; tota informality. No credit cards

MAGIC TOWNE HOUSE—1026 Third Ave. 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards

MONKEY BAR—60 E. 54th St., (in Elysee Hotel) 753-1066. Mon.-Fri. pianist Johnny Andrews 5:30-7:30. Continuous entertainment, Tues. Dann Curtis. Wed.-Sat., David Fisher and Mel Martin Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—55 Carmine St., 924-1472 Nightclub/theater featuring magic and comedy Tues., Showcase. Wed. comedian Terry Day wit magician Joe Devlin. Thurs., magician Mike Gall with Terry Day. Fri., magician Slydini, comedia Bernie Travis and comedian-magician David Charnee. Sat., magician Imam with Bernie Travis and David Charnee. AE, MC, V

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet 58th & 59th Sts., 247-7000. Lively discotheque Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE

DOWNSTAIRS AT JOANNA—18 E. 18th St. 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. (membership o restaurant patrons). AE, MC, V

JIMMY WESTON'S—131 E. 54th St., 838-8384 Restaurant which serves up jazz and dancing. 10 17-11/12, Irving Fields Trio, alternating with singe pianist Tommy Furtado, nightly except Sun., fro 10-3 a.m. AE, CB, DC, MC, V

THE RED PARROT—617 W. 57th St., 247-153 Club occupying a whole city block! Resident 20 piece orchestra plays everything from country-western to jazz. No credit card

REGINE'S—502 Park Ave., at 59th St., 826-099 Elegant French restaurant Mon.-Sat. 6-midnight wit a lively disco from 10:30 p.m. AE, CB, DC, MC,

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, an is open for dancing, Thurs.-Sun. from 2:30. AE,

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazi Tues.-Sun. 10/18, Duduca Fonseca. 10/19, Mixe Grill. 10/20, African Connection. 10/21, Brazuc 10/22, Loremil Machado & Sarava Bahia Band. 10 23, Angela Santos & Sweet Sands of Rio. 10/25, Daniella. AE,

37TH ST. HIDEAWAY—32 W. 37th St., 947-894 Dining and cheek-to-cheek dancing to the Stephe Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a. AE, CB, DC, MC,

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. from 6:30. Thru 10/2 Della LaRene Flack accompanied by Olatunji, Tues Thurs. at 9, Fri. & Sat. at 9 & 10:30. AE, MC,

CAFE VERSAILLES—151 E. 50th St., 753-388 Palatial cabaret-restaurant with a richly spiced revu *C'Est Si Bon* produced by Georges Reich featuri gorgeous showgirls, exotic production numbers, an specialty acts, nightly at 9 & 11:30. Pianist-singe Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a. AE, CB, DC, MC,

FREDDY'S—308 E. 49th St., 888-1633. Restauran bar. 10/17-28, Maureen McGovern. AE, MC,

IBIS—151 E. 50th St., 753-3429. Exotic room (upstai at Cafe Versailles) featuring Mid-Eastern musician and bellydancers performing continuously, from 1 p.m. AE, CB, DC, MC,

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Jimmy Lloyd sings every Thurs.-Sat. at 10. Thru 10/22, comedienne/singer Pudgy, Wed.-Sat. at 9, with an extra show Fri. and Sat. at 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. 10/19 at 11:30, Fromage a Trois. 10/21 at 11, The T-Bears. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 10/23, Panama Francis and His "Savoy Sultans" play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 10/19-22 at 6, *Silver on Silver,* a revue by Fred Silver. 10/19, 20 at 8:30, singer Marcus Dagan. 10/19-22 at 10:30, *And the Beat Goes On,* a 60's pop musical revue. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 10/22, Steve Ross sings Gershwin, every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again* Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31 Bobby Short, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 11/5, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat., 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Pianist Rafael Landerstoy plays nightly from 7:30-11:30. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 10/17, 24, Kathryn McAteer, Don Carroll. 10/18, 25, Cheryl Lodge; Justin Ross. 10/19, Amy Ryder; Justin Ross. 10/20-23, *I've Still Got This Song!* musical revue by Richard Burke. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/19, 26, Nicholas, Glover & Wray. 10/22, 29, Kate Lyn Reiter. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 11/5, The "Doc" Johnson Duo play Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Calloway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow,* hosted by Eyse Curtis. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

THE RAVELLED SLEAVE—79th St., at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., David Haworth at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zafetno. Music 6 to closing. **Upstairs:** *Corkscrews* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Oct. 19

2:06/WQXR-AM/FM—Haydn: Sym #96 in D (London Phil/Solti).
3:00/WNCN—Milhaud: Boeuf sur le Toit (French Nat'l Orch/Bernstein).
5:00/WNCN—Prokofiev: Scythian Suite, Op. 20 (N.Y. Phil Orch/Bernstein).
5:06/WQXR-AM/FM—Vaughan Williams: Ballet and Final Tableau from The Wasps (London Phil Orch/Boult).
6:00/WNCN—Grieg: Holberg Suite, Op. 40 (Norwegian Chamber Orch/Tonnesen).
6:30/WNYC—Segovia: The Man.
7:00/WNCN—Ives: Sonata for Violin and Piano #2 (Zukofsky, Kalish).
8:06/WQXR-AM/FM—Haydn: Sym #3 in G (Little Orch of London/Jones).
9:00/WNCN—R. Strauss: Daphne, Op. 82: Monologue and Transformation Scene (Sills/Ceccato).
10:00/WNCN—Tchaikovsky: Swan Lake, Op. 20, excerpts (Rotterdam Phil Orch/Zinman).
11:00/WNCN—Goetz: Piano Qt in E, Op. 6 (Robbins, Dicterow, Veritch, King).
WNYC—Dohnanyi: Cello Sonata (Grossman, Walsh).

Thurs., Oct. 20

2:06/WQXR-AM/FM—Balakirev: Sym #1 in C (U.S.S.R. Sym Orch/Svetlanov).
3:00/WNCN—Schubert: Qt #14 in d "Death and the Maiden" (Melos String Qt of Stuttgart).
4:00/WNCN—Bartók: Cto for Violin #2 (P. Zukerman/Mehta).
5:00/WNCN—Saint-Saëns: Cto for Cello #1 in a, Op. 33 (Pré/Barenboim).
5:06/WQXR-AM/FM—Wieniawski (arr. Harris): Romance from Violin Cto #2 in d (Stern/Brieff).
6:00/WNCN—Mendelssohn: Sonata for Piano #2 in g, Op. 105 (Kyriakou).
6:30/WNYC—Debussy: Soiree dans Granada (Collard).
7:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48 (Israel Phil Orch/Solti).
7:06/WQXR-AM/FM—Barsanti: Cto Grosso in D, Op. 3 (André, Württenberg Chamber Orch/Faerber).
8:00/WNCN—Purcell: Te Deum and Jubilate Deo (Oxford Christ Church Cathedral Choir/Preston).
WNYC—Beethoven: Triple Cto for Piano, Violin, Cello & Orch in C, Op. 56 (Zingara Trio of England, Berlin Phil Orch/Weiss).
8:06/WQXR-AM/FM—Mozart: Sym #41 in D (Chicago Sym Orch/Levine).
11:00/WNCN—Marais: Folies d'Espagne for Tenor Recorder, Theorbo and Viola da Gamba (Veilhan, Robert, Bloch).
WNYC—Ewald: Brass Qnt #3 in D-Flat (Jones Brass Ensemble).

Fri., Oct. 21

2:06/WQXR-AM/FM—Mahler: Sym #10 (N.Y. Phil/Bernstein).
3:00/WNCN—Sibelius: Qt in d, Op. 56 "Voces intimae" (Fitzwilliam String Qt).
5:00/WNCN—Mendelssohn: Cto for Piano and Strings in a (Kyriakou, Vienna Sym Strings/Lange).
6:00/WNCN—Haydn: Qt in f, Op. 20, #5 (Aeolian String Qt).
6:30/WNYC—Bellini: Norma (Sutherland, Mauro/Bonynge).
7:00/WNCN—Bach: Prelude and Fugue in E-Flat (Richter).
7:06/WQXR-AM/FM—Litolff: Scherzo from Cto Symphonique (Pennario/Fiedler).
8:00/WNCN—Bach: Brandenburg Cto #3 in G (English Concert/Pinnock).
8:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #1 in b-Flat (Gilels/Mehta).
9:00/WNCN—1st International Guitar Festival.
9:06/WQXR-AM/FM—Brahms: Sym #4 in e, Op. 98 (Philadelphia Orch/Tennstedt).
11:00/WNCN—Mendelssohn: Qt #1 in E-Flat, Op. 12 (Budapest String Qt).
WNYC—Vangelis: Opera Sauvage.

Sat., Oct. 22

10:06 a.m./WQXR-AM/FM—Vivaldi: Cto in c (I Musici Chamber Orch).
11:00 a.m./WNCN—Brahms: Clarinet Qnt in b, Op. 115 (Stoltzman, Cleveland String Qt).
WNYC—Copland: Appalachian Spring (Bernstein).
12:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20 (Marlboro Festival Orch).
WNYC—Ravel: Piano Cto in G (Henriot-Schweitzer, Munch).
1:00/WNCN—Vaughan Williams: Sym #9 in e (London Sym Orch/Previn).
2:00/WQXR-AM/FM—Live From the Met: Gala Centennial Concert. Simulcast on WNET-TV.
3:00/WNCN—Paganini: Cto for Violin #4 in d (Accardo/Dutoit).
4:00/WNCN—Schoenberg: Transfigured Night, Op. 4 (New Vienna String Qt).
5:00/WNCN—Chopin: Cto for Piano #2 in f, Op. 21 (Vásáry/Kulka).
6:00/WNCN—Brahms: Serenade #2 in A, Op. 16 (Berlin Phil Orch/Abbado).
WNYC—A Prairie Home Companion.
8:00/WNCN—Janácek: Slavonic Mass (Lear, Rössl-Majdan, Haefliger, Crass, Janácek/Kubelik).
WNYC—Alfano: Resurrection (Cincinnati Opera/Keene).
WQXR-AM/FM—Live From the Met: Gala Centennial Concert. Simulcast on WNET-TV.
9:00/WNCN—Gluck: Orfeo ed Euridice (Forrester, Marimpietri/Rossi).

Sun., Oct. 23

10:06 a.m./WQXR-AM/FM—Moscheles: Concertante in A for Flute and Piano (Rampal, Ritter).
11:00 a.m./WNCN—Haydn: Sym #95 in c (Marlboro Festival Orch/Casals).
12:00/WNCN—Brahms: Piano Trio #1 in B, Op. 8 (Istomin, Stern, Rose).
WNYC—Gershwin: Fascinatin' Rhythm (Lipkin, Ledet).
1:00/WNCN—Rachmaninoff: Cto for Piano #3 in d, Op. 30 (Gutiérrez/Shostakovich).
3:00/WNCN—Bizet: Sym in C (French Radio Orch/Beecham).
3:06/WQXR-AM/FM—Brahms: Violin Cto in D, Op. 77 (Kremer/Mehta).
4:00/WNCN—Chausson: Piano Qt in A, Op. 30 (Richards Piano Qt).
5:00/WNCN—Schumann: Fantasiestücke, Op. 12 (Richter).
6:00/WNCN—Mozart: Divertimento #2 in D (Vienna Mozart Ensemble/Boskovsky).
7:00/WNCN—Rorem: Sym #3 (Utah Sym Orch/Abravanel).
8:00/WNYC—Fall Fare Festival: Music from the Concert Hall.
8:06/WQXR-AM/FM—Verdi: Un Ballo in Maschera (Ricciarelli, Domingo, Bruson/Abbado).
10:00/WNCN—Prokofiev: Qt #1, Op. 50 (Novak String Qt).

Mon., Oct. 24

2:06/WQXR-AM/FM—Schumann: Sym #2 in C (Berlin Phil Orch/Karajan).
3:00/WNCN—Hindemith: Noblissima Visione (Chicago Sym Orch/Martinon).
4:00/WNCN—Liszt: What One Hears On the Mountain (London Phil Orch/Haitink).
4:06/WQXR-AM/FM—Mozart: Sonata #11 in D for Organ and Strings (Cochereau, Lamoureux Orch/Redel).
6:00/WNCN—F. Couperin: Les Nations: Ordre #1 in E "La Française" (Quadro Amsterdam).
7:00/WNCN—Strauss: Blue Danube Waltz, Op. 314 (Cleveland Orch/Szell).
WNYC—Fall Fare Festival: Music from the Concert Hall.
8:06/WQXR-AM/FM—Shostakovich: Sym #5, Op. 47.
9:06/WQXR-AM/FM—Haydn: Sym #104 in D (Boston Sym Orch/Hogwood).
10:00/WNYC—Fall Fare Festival: Music from the Concert Hall.
11:00/WNCN—Mahler: Lieder (Ludwig, Moore).

Tues., Oct. 25

2:06/WQXR-AM/FM—Beethoven: Piano Trio in E-Flat (Beaux Arts Trio).
3:00/WNCN—Nielsen: Sym #6 "Sinfonia semplice" (Danish Radio Sym Orch/Blomstedt).
4:00/WNCN—Respighi: Church Windows (Minneapolis Sym Orch/Dorati).
4:06/WQXR-AM/FM—Saint-Saëns: Cello Cto #1 in a, Op. 33 (Rostropovich/Giulini).
5:00/WNCN—Tchaikovsky: Cto for Violin in D, Op. 35 (Szeryng/Dorati).
6:00/WNCN—Bizet: Carmen, highlights (Supervia).
7:00/WNCN—New York Chamber Soloists. Live broadcast.
WNYC—Fall Fare Festival: Music from the Concert Hall.

8:06/WQXR-AM/FM—Ravel: Le Tombeau de Couperin (Chicago Sym/Solti).

8:30/WNCN—Rossini: Sonata for Strings #3 in C (Nat'l Sym Orch/Rostropovich). Live broadcast.
10:00/WNYC—Fall Fare Festival: Juilliard Qt plays Beethoven.
11:00/WNCN—Tchaikovsky: Qt #2 in F, Op. 22 (New Vienna String Qt).

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION

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2 WCBS 212-975-4321
4 WNBC 212-664-4444
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Wed/Hoober-Bloob Highway
Mon/Hugo And osefin
S Thu/Adventures Of Marco Polo, Jr.
Fri/Robbers, Rooftops & Witches
Mon/Sunshine's On The Way

6:15
S Tue/Stoned

:20
S Wed/Sunshine's On The Way

:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry & riends
H Wed,Tue/Glacier ox
Thu/Hugo And osefin
Fri/Incredible Book scape

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club

7:30
5 Bugs & Porky
11 Pink Panther
H Fri/Hoober-Bloob Highway
Mon/Flashback: Fire At The Cocoanut Grove
S Wed/Stoned
Thu/C.B. Heroes
Fri/**Movie:** Waltz Across Texas
Mon/**Movie:** The Toy
Tue/Robbers, Rooftops & Witches

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/Fraggle Rock
Thu/**Movie:** Five Days One Summer
Fri/**Movie:** Tell Me A Riddle
Tue/Coming Attractions

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Wed/Flashback: Fire At The Cocoanut Grove
Mon/**Movie:** Paternity
Tue/**Movie:** Dance Of The Dwarfs
S Wed/John Barbour's World
Thu/Phenomenon Of Benji
Tue/Faerie Tale Theatre

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
S Thu/Faerie Tale Theatre

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Wed,Fri/Video Jukebox
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Trail Of The Pink Panther
Thu/**Movie:** Dance Of The Dwarfs
Fri/**Movie:** Taps
Mon/**Movie:** Harry's War
Tue/**Movie:** Goin' South
S Wed/**Movie:** Crisis
Thu/**Movie:** The Cobweb
Fri/**Movie:** Ransom
Mon/**Movie:** Andy Hardy Comes Home
Tue/**Movie:** Home From The Hill
W Wed/Everybody Rides The Carousel
Thu/**Movie:** Green Ice
Fri/**Movie:** The Pirate Movie
Mon/**Movie:** Rich And Famous
Tue/**Movie:** Foxtrot

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Richard Simmons

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Rockford Files

11:30
4 Dream House
7 Loving
H Thu/One Man's Fight For Life

12 **NOON**
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 11 News
H Wed/**Movie:** Goin' South
Fri/Flashback: The Great Plague
Mon/**Movie:** My Favorite Year
Tue/TIME Of Our Lives
S Wed/**Movie:** Trail Of The Pink Panther
Fri/**Movie:** My Favorite Year
Mon/**Movie:** The French Lieutenant's Woman
W Public Affairs

12:05
S Thu/**Movie:** Jinxed!

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** About Mrs. Leslie (1954). Shirley Booth, Robert Ryan.
Thu/**Movie:** These Three (1936). Joel McCrea, Miriam Hopkins, Merle Oberon.
Fri/**Movie:** The High Commissioner (1968). Rod Taylor, Christopher Plummer.
Mon/**Movie:** Apache (1954). Burt Lancaster, Charles Bronson
Tue/**Movie:** A Woman Of Straw (1964). Gina Lollobrigida, Sean Connery.
H Thu/**Movie:** Harry's War
S Tue/**Movie:** Gray Lady Down

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Look Who's Laughing (1941). Edgar Bergen and Charlie McCarthy, Lucille Ball.
Thu/**Movie:** Miss Robin Hood (1952). Margaret Rutherford, Richard Hearne.
Fri/**Movie:** Room Service (1938). Marx Brothers, Lucille Ball.
Mon/**Movie:** Crowhaven Farm (1970). Hope Lange, Paul Burke.
Tue/**Movie:** Sweet, Sweet Rachel (1971). Alex Dreier, Stephanie Powers.
H Fri/Olivia Newton-John
W Wed/Time Loves A Hero
Thu/**Movie:** My Favorite Year
Fri/Grendel, Grendel, Grendel
Mon/Witness Impossible
Tue/**Movie:** Mortal Combat

1:30
2 As The World Turns
H Mon/**Movie:** The Toy
Tue/Donna Summer

2:00
4 Another World
5 News
7 One Life To Live
H Tue/TIME Of Our Lives
S Wed,Fri/Aerobicise
Thu/**Movie:** Time Bandits
W Wed/**Movie:** Madame Rosa
Mon/**Movie:** Super Fuzz

2:05
S Mon/Aerobicise

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Magic Garden
H Thu/**Movie:** Paternity
Fri/**Movie:** Tell Me A Riddle
Tue/Olivia Newton-John
S Wed/**Movie:** The Sound Of Murder
Fri/**Movie:** Waltz Across Texas
Mon/**Movie:** The Toy
Tue/Animalympics
W Fri/**Movie:** The Salamander

3:00
2 Guiding Light
4 Fantasy
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry & Friends
W Thu/Do Me A Favor, Don't Vote For My Mom
Tue/**Movie:** Paternity

3:30
5 Wed-Fri/Woody & Bugs
Mon,Tue/**Special:** Strawberry Shortcake
11 Wed-Fri/Pink Panther
Mon,Tue/Scooby Doo
H Wed,Mon/Flashback: Fire At The Cocoanut Grove

4:00
2 Barnaby Jones
4 Wed-Mon/Love Connection
Tue/**Special Treat:** He Makes Me Feel Like Dancing. Dancer/choreographer Jacques d'Amboise prepares 14-18 year-olds for a performance.
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Koroshi (1967). Patrick McGoohan, Amanda Barrie.
Thu/**Movie:** Dead Reckoning (1947) Humphrey Bogart, Lizabeth Scott.
Fri/**Movie:** The Girl Hunters (1965) Mickey Spillane, Shirley Eaton.
Mon/**Movie:** Journey To The Unknown (1969). Vera Miles, Patty Duke.
Tue/**Movie:** House Of Wax (1953). Vincent Price, Frank Lovejoy.
11 Superfriends
13 Sesame Street (cc)
H Thu/Hugo And Josefin
Fri/Hoober-Bloob Highway
Tue/Glacier Fox
S Tue/Faerie Tale Theatre
W Wed/**Movie:** Super Fuzz
Thu/**Movie:** Tempest
Mon/Best Of Floyd

4:30
4 People's Court
5 What's Happening
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Fri/Incredible Book Escape
Mon/Hugo And Josefin
S Wed/Adventures Of Marco Polo, Jr.
Thu/Robbers, Rooftops & Witches
Fri/Thunderbirds 2086
Mon/Adventures Of Marco Polo, Jr.
Fri/**Movie:** Star Wars
Mon/**Movie:** Full Moon High

5:00
2 4 7 News
5 One Day At A Time
11 Little House On The Prairie
13 Mister Rogers
H Wed/Hoober-Bloob Highway
S Tue/Robbers, Rooftops & Witches
W Tue/Grendel, Grendel, Grendel

5:30
5 WKRP In Cincinnati
13 3-2-1 Contact (cc)
H Wed/Trail Of The Pink Panther
Thu/**Movie:** Dance Of The Dwarfs
Fri/Fraggle Rock
Tue/**Movie:** Goin' South
S Thu/Phenomenon Of Benji

Evening, Oct. 19-21 and 24-25

Wed., Oct. 19

:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents
S **Movie:** The Toy
W Crown Of Bogg

6:30
5 Taxi
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** Madame Rosa

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Y.E.S. Inc.
H Video Jukebox

8:00
2 Whiz Kids
4 Real People
5 PM Magazine
7 Fall Guy
9 Nine On New Jersey
11 **Movie:** Night Chase (1970). David Janssen, Yaphet Kotto. After killing his wife, a man hires a cab to help him escape to Mexico.
13 Eddie Boyd—Bank Robber
21 All Creatures Great And Small

SOLUTIONS TO LAST WEEK'S PUZZLES

S	N	A	P	D	R	A	G	O	N	S	■	C	■	S
■	E	■	I	■	A	■	O	■	E	■	H	U	L	L
D	A	R	E	S	S	A	L	A	A	M	■	T	■	I
■	T	■	R	■	H	■	D	■	R	■	D	A	M	P
S	■	P	■	D	E	L	E	T	E	D	■	N	■	P
T	R	A	D	E	R	■	N	■	D	R	U	D	G	E
E	■	R	■	N	■	■	R	■	■	A	■	D	■	D
P	A	I	N	T	T	H	E	T	O	W	N	R	E	D
P	■	S	■	A	■	■	T	■	■	L	■	I	■	I
E	X	H	A	L	E	■	R	■	H	E	W	E	R	S
D	■	I	■	S	I	M	I	L	A	R	■	D	■	C
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N	■	R	■	C	H	A	R	I	O	T	E	E	R	S

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P	E	A	R	L	B	U	T	T	O	N	S	■	A	L	G	E	R	I	A	N
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TELEVISION

31 **Movie:** Silva City
H **Movie:** Goin' South
N **Movie:** The Winter Of Our Dreams
S **Movie:** The Sender

8:30
5 Carol Burnett
9 **Hockey:** New Jersey Devils Vs. Chicago Blackhawks

9:00
2 **Movie:** S.O.B. (1981). Julie Andrews, William Holden.
4 Facts Of Life
5 Merv Griffin
7 Dynasty
21 Monty Python
31 Job Market
W **Movie:** The World According To Garp

9:30
4 Family Ties
13 Yorktown
21 Fawlty Towers
31 Walls Of Fire

10:00
4 **Special:** I Love Men. *Donna Mills hosts this look at what women look for and love in men.*
5 11 News
7 Hotel
13 Raphael
21 Fall And Rise Of *Reginald Perrin*
H TIME Of Our Lives
N **Movie:** Lola
S **Movie:** Rabid

10:30
11 News
21 Good Neighbors

11:00
2 4 7 News
5 M*A*S*H
11 Barney Miller
13 Masterpiece Theatre: Pictures (cc)
21 International Edition

11:30
4 Tonight
5 *Thicke Of The Night*
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Trail Of The Pink Panther
W **Movie:** *Extreme Close-Up*

11:40
S **Movie:** Trail Of The *Pink Panther*

12 MIDNIGHT
2 Police Story
11 Sanford & Son
N **Movie:** Punishment

12:30
4 David Letterman
7 **Movie:** Strangers When We Meet (1960). Kirk Douglas, Kim Novak.
9 Outer Limits
11 Saturday Night

1:00
2 **Movie:** Curse Of The Black Widow (1979). *Tony Franciosa, Donna* Mills.
5 Hogan's Heroes
W **Movie:** Foxtrot

1:10
H **Movie:** The First Time

1:20
S **Movie:** The Toy

1:30
4 9 11 News
5 Chico And The Man

2:00
5 **Movie:** Critic's Choice (1963). Bob Hope, Lucille Ball. A drama critic's wife writes a play. He reviews it. She wants a divorce.
9 Joe Franklin
11 Emergency!

2:30
2 News
4 More Real People
W **Movie:** The World According To Garp

2:50
H **Movie:** Blind Rage

3:00
4 Mary Tyler Moore
9 **Movie:** The Gunfighter (1950). Gregory Peck, Helen Westcott. A retired gun-slinger is forced into one more fight when a newcomer is determined to out-shoot the "fastest gun."
11 **Movie:** The Twisted Brain (1974). Pat Cardi, John Niland. High-school student becomes half-man, half-beast.

3:05
S John Barbour's World

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:05
S **Movie:** The Sender

4:20
H **Movie:** Goin' South

4:30
4 News

5:00
7 Oceanus—The *Marine Environment*
11 Focus: New Jersey
W Music Video

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Oct. 20

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
S **Movie:** Dream Wife

6:30
5 Taxi
13 Nightly Business Report
21 Edouard Manet: Painter Of Modern Life
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H One Man's Fight For Life
W **Movie:** Halls Of Montezuma

7:30
2 2 On The Town
4 Family Feud
5 *All In The Family*
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Trauma Center (cc)
9 **Special:** America Remembers John F. Kennedy. Nearly twenty years after his death, Kennedy's impact on the 1960's and his legacy are examined. Hal Holbrook hosts.
11 **Movie:** Up The Sandbox (1972). Barbra Streisand, David Selby. A pregnant housewife, feeling neglected, dreams up exciting fantasies for herself.
13 Dinner At Julia's (cc)
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Harry's War
N **Movie:** The Gates Of Heaven
S *Faerie Tale Theatre*

8:30
4 Mama's Family
5 Carol Burnett
13 Sneak Previews
21 Wild America II (cc)
31 *Black Focus*

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 9 To 5
13 Screenwriters/Word Into Image
21 Sneak Previews
31 Ramblin'
S **Movie:** Time Bandits
W **Movie:** My Favorite Year

9:30
4 Cheers
7 It's Not Easy
13 Jazz Tonight
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 New Jersey People
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Andy Warhol's Dracula

10:30
9 Hispanic Horizons
11 News
13 The Glittering Prizes

10:40
W Comedy Clips

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
21 Long Island Week
H **Movie:** Venom
S Bizarre 2 (cc)
W **Movie:** Fascination

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 *Latenight America*
S **Movie:** Jinxed!

12 MIDNIGHT
9 News
11 Sanford & Son
N **Movie:** Smash Palace

12:30
2 **Movie:** The Quality Of Mercy (1976). Scott Hylands, Tony Musante.
4 David Letterman
7 **Movie:** Butterflies Are Free (1972). Goldie Hawn, Edward Albert.
9 World Vision
11 Saturday Night
W **Movie:** Tempest

12:35
H **Movie:** Prince Of The City

1:00
5 Hogan's Heroes

1:15
S *Loving Friends &* Perfect Couples

1:30
4 9 11 News
5 Chico And The Man

1:45
S **Movie:** Halloween III

2:00
2 News
5 **Movie:** Rio Grande (1950). John Wayne, Maureen O'Hara. A tough U.S. Cavalry commander battles Apaches during Indian-Mexican border wars.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People

3:00
4 Mary Tyler Moore
9 Christian Children's Fund
11 **Movie:** Tunes Of Glory (1960). Alec Guinness, John Mills. Conflicts arise between a callous older colonel and his young replacement.
W **Movie:** Road Warri

3:25
S **Movie:** The Sex Machine

3:30
4 Bob Newhart
9 Christian Children's Fund
H **Movie:** Jinxed!

4:00
4 Here's Lucy
9 Christian Children's Fund

4:30
4 News
9 *Christian Children's* Fund

5:00
7 Family Portrait: Physical And Sexual Aspects Of A *Relationship*
11 Biography
S Bizarre 2 (cc)
W Best Of Floyd

5:15
H One Man's Fight F Life

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Oct. 21

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News

21 Victory Garden
H Flashback: The Great Plague
S **Movie:** My Favorite Year

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** Stay As You Are

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 **Movie:** Some Like It Hot (1959). Tony Curtis, Jack Lemmon, Marilyn Monroe. Two musicians, pursued by gangsters, disguise themselves as women and join an all-girl band.
11 **Movie:** Harpy (1970). Hugh O'Brian, Elizabeth Ashley. Passion leads to violence as an architect's ex-wife attempts to stop his impending marriage.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Melody Of A City: New Orleans
H **Movie:** Taps
N **Movie:** Playtime
S **Movie:** Conan The Barbarian

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week

9:00
2 Dallas
4 Manimal
5 Merv Griffin
7 Lottery!
13 Oil Kingdoms (cc)
21 **Movie:** The Sin Of Harold Diddlebock
31 Presente
W **Movie:** The Pirate Movie

9:30
31 Masterpiece Theatre: Pictures

10:00
2 Falcon Crest
4 For Love And Honor
5 11 News
7 Matt Houston
13 Hitler's # 1 Enemy: Buried Alive (cc)
H Eddie Murphy
N **Movie:** Mon Oncle

10:30
9 New Jersey Report
11 News
21 Inside The White House
31 Music Video Party
S **Movie:** It Came From Hollywood

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 **Movie:** Paramount On Parade (1930). William Powell, Jean Arthur, Gary Cooper.
21 Long Island Week
H **Movie:** Love Child
W Leonard Report

11:30
2 **Movie:** Terror Among Us (1980). Don Meredith, Sarah Purcell.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
W **Movie:** Garage Girls

12 **MIDNIGHT**
11 Sanford & Son
N **Movie:** Mr. Hulot's Holiday
S Duran, Duran

12:15
13 Hal Gabriel: The Pursuit Of Excellence

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits
11 Saturday Night

12:45
H **Movie:** Halloween III

1:00
5 Soul Train
S Gallagher
W **Movie:** Keys

1:30
9 11 News

1:45
2 **Movie:** Legend Of Death Valley (1977).

2:00
4 News
5 America's Top Ten
7 **Movie:** The Last Rebel (1971). Joe Namath, Jack Elam.
9 Joe Franklin
11 Solid Gold
S **Movie:** H.O.T.S.

2:25
H Inside The NFL

2:30
5 **Movie:** Planet On The Prowl (1965). Jack Stuart, Amber Collins. Spacemen attempt to divert a wandering planet which threatens to collide with Earth.
W **Movie:** First Love

3:00
4 More Real People
9 **Movie:** The White Tower (1950). Glenn Ford, Claude Rains. Six people risk their lives to climb the Swiss Alps.
11 **Movie:** The Navy Vs. The Night Monsters (1966). Mamie Van Doren, Anthony Eisley. Ice-age vegetation thaws out and is hungry. . . for humans.

3:25
H **Movie:** Taps

3:30
4 Mary Tyler Moore

3:40
2 **Movie:** Aloha Means Goodbye (1974). Sally Struthers, James Franciscus.
S **Movie:** Conan The Barbarian

4:00
4 Bob Newhart

4:15
W **Movie:** Stay As You Are

4:30
4 Here's Lucy

5:00
4 News
11 Biography

5:30
2 Public Hearing
9 **Movie:** The Baron Of Arizona (1950). Vincent Price, Ellen Drew.
11 Insight
H Video Jukebox

Mon., Oct. 24

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 World Of Cooking
31 All About TV
H **Movie:** Paternity
S Stoned

6:30
5 Taxi
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
S John Barbour's World
W **Movie:** Rich And Famous

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 Boone
5 PM Magazine
7 That's Incredible
9 **Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau. A scheming lawyer advises his injured brother-in-law to exaggerate his illness in order to claim the insurance money.
11 **Movie:** Donovan's Reef (1963). Jack Warden, John Wayne, Elizabeth Allen. A former Navy man's happy life on a Pacific *island is disrupted by his* stuffy daughter's disapproval.
13 Great Performances: The Life Of Verdi.
21 Undersea World Of Jacques Cousteau
31 Melody Of A City: New Orleans
H **Movie:** Love Child
N **Movie:** Nicholas Nickleby
S **Movie:** The French Lieutenant's Woman

8:30
5 Carol Burnett

9:00
2 AfterMASH
4 **Movie:** The Haunting Passion (1983). Jane Seymour, Gerald McRaney. The young wife of an inattentive sportscaster is amorously pursued by a ghost who *wants not only her love,* but her life.
5 Merv Griffin
7 **Football:** Giants Vs. St. Louis Cardinals (cc)
21 Nature (cc)
31 Cityscope
W **Movie:** My Dinner With André

9:30
2 Newhart
31 Moneymakers

10:00
2 Emerald Point N.A.S.
5 11 News
13 U.N. Day Concert
21 Jazz In America
31 Old Kingdom
H Eddie Murphy
N **Movie:** Iphigenia

10:05
S **Movie:** The World According To Garp

10:30
9 11 News

11:00
2 4 News
5 M*A*S*H
9 Soap
11 Barney Miller
21 Tony Brown's Journal
H **Movie:** My Favorite Year
W **Movie:** Butterfly

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 News
11 Sanford & Son

12:10
N **Movie:** Gates Of Heaven

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Outer Limits
11 Saturday Night
S **Movie:** Sex Ray
W **Movie:** Full Moon High

12:35
H **Movie:** The Toy

1:00
5 Hogan's Heroes
7 **Movie:** Stand Up And Be Counted (1972). Stella Stevens, Steve Lawrence.

1:30
4 9 11 News
5 Chico And The Man

1:40
S John Barbour's World

2:00
2 News
5 America's Top Ten

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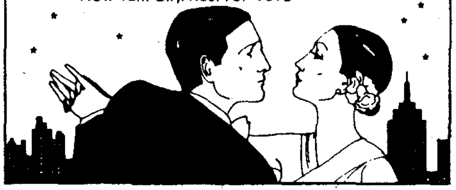

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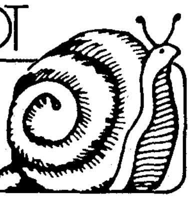

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⑨ Joe Franklin
⑪ Emergency!

2:20
Ⓗ **Movie:** The Exorcist

2:30
④ More Real People
⑤ Best Of Midday
Ⓦ **Movie:** Halloween III

2:40
Ⓢ **Movie:** Superchick

3:00
④ Mary Tyler Moore
⑨ **Movie:** Sea Devils (1937). Ida Lupino, Victor McLaglen.
⑪ **Movie:** Brief Encounter (1946). Trevor Howard, Celia Johnson. Romantic drama of two strangers, both married, and their brief but poignant love affair.

3:30
④ Bob Newhart
⑤ Off The Set

4:00
④ Here's Lucy
Ⓦ **Movie:** Honor Guard

4:15
Ⓢ **Movie:** Dark Eyes

4:20
Ⓗ Eddie Murphy

4:30
④ News

5:00
⑦ Oceanus—The Marine Environment

⑪ Biography

5:20
Ⓗ Flashback: Fire At The Cocoanut Grove

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Oct. 25

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Magic Of Oil Painting III
㉛ World Chronicle
Ⓢ **Movie:** Five Days One Summer

6:30
⑤ Taxi
⑬ Nightly Business Report
㉑ Magic Of Decorative Painting II
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Rowan & Martin's Laugh-In
⑪ Fantasy Island
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ Dionne Warwick

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Tony Brown's Journal
Ⓗ Coming Attractions

8:00
② Mississippi
④ A Team
⑤ PM Magazine
⑦ Just Our Luck
⑨ The Saint
⑪ **Movie:** The Green Berets (1967). John Wayne, David Janssen. A cynical war correspondent goes on special assignment to cover the Green Berets in Vietnam.
⑬ Nova (cc)
㉑ Election '83
㉛ Black Focus
Ⓗ **Movie:** Prince Of The City
Ⓝ **Movie:** Playtime
Ⓢ **Movie:** Gray Lady Down

8:30
⑤ Carol Burnett
⑦ Happy Days
㉛ Vibrations

9:00
② **Movie:** First Affair (1983). Loretta Swit, Melissa Sue Anderson, Joel Higgins. A naïve college freshman falls in love with her English professor's husband.
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑨ **Boxing:** Bobby Czyz Vs. Bill Medei
⑬ Vietnam: A Television History (cc)
㉑ Masterpiece Theatre: Pictures (cc)
㉛ Eye On Dance

9:30
⑦ Oh Madeline
㉛ Pilgrimage To Mecca

10:00
④ Bay City Blues
⑤ ⑪ News
⑦ Hart To Hart
⑨ New Jersey People
⑬ Television From Scandinavia
㉑ The Emigrant Saga (cc)
㉛ Vietnam: A Television History
Ⓝ **Movie:** Time Stands Still
Ⓢ Gallagher

10:30
⑨ Nine On New Jersey
⑪ News

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Barney Miller
⑬ Masterpiece Theatre: Pictures (cc)
Ⓗ Donna Summer
Ⓢ **Movie:** Cheech & Chong's Nice Dreams
Ⓦ **Movie:** Honor Guard

11:30
② Magnum, P.I.
④ Best Of Carson
⑤ Thicke Of The Night
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
⑪ Sanford & Son
Ⓗ Inside Boxing
Ⓝ **Movie:** Julius Caesar

12:30
② McCloud
④ David Letterman
⑦ **Movie:** Hot Blood (1956). Jane Russell, Cornel Wilde.
⑨ World Vision
⑪ Saturday Night
Ⓗ **Movie:** The World According To Garp
Ⓢ Loving Friends & Perfect Couples
Ⓦ **Movie:** Fascination

1:00
⑤ Hogan's Heroes
Ⓢ **Movie:** Five Days One Summer

1:30
④ ⑨ ⑪ News
⑤ Chico And The Man

2:00
② News
⑤ **Movie:** The Marrying Kind (1952). Judy Holliday, Aldo Ray. A couple, about to divorce, recalls the early days of their relationship.
⑨ Joe Franklin
⑪ Emergency!
Ⓦ **Movie:** Paternity

2:30
④ More Real People

2:50
Ⓗ **Movie:** The Sender
Ⓢ **Movie:** Rabid

3:00
④ Mary Tyler Moore
⑨ **Movie:** Female On The Beach (1955). Joan Crawford, Jeff Chandler. A woman suspects that her lover is trying to kill her for her money.
⑪ **Movie:** The Road To Bali (1952). Bob Hope, Bing Crosby, Dorothy Lamore. Vaudevillians on the run find romance and adventure on a tropical island.

3:30
④ Bob Newhart

4:00
④ Here's Lucy
Ⓦ **Movie:** Foxtrot

4:25
Ⓗ TIME Of Our Lives

4:30
④ News
Ⓢ Gallagher

5:00
⑦ Family Portrait: Physical And Sexual Aspects Of A Relationship
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:45
Ⓗ Coming Attractions

Weekend, Oct. 22-23

Sat., Oct. 22

6:00
② Patchwork Family
④ Rebop
⑤ Pattern For Living
⑪ Aprenda Ingles
Ⓗ **Movie:** Trail Of The Pink Panther
Ⓢ Thunderbirds 2086

6:30
④ Carrascolendas
⑤ Insight
⑦ News
⑪ Gigglesnort Hotel

7:00
② Captain Kangaroo
④ One Of A Kind
⑤ World Tomorrow
⑦ Davey And Goliath
⑨ News
⑪ Return To The Planet Of The Apes

7:30
④ LBS Children's Theatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark & Reality
⑪ Pink Panther
⑬ Mainstream

8:00
② Biskitts
④ Flintstone Funnies
⑤ Wonderama
⑦ Best Of Scooby Doo
⑨ Christopher Closeup
⑪ Tom & Jerry & Friends
⑬ MacNeil/Lehrer Newshour
㉛ Carrascolendas
Ⓗ **Movie:** Goin' South
Ⓢ **Movie:** Crisis

8:30
② Saturday Supercade
④ Shirt Tales
⑤ Make Room For Daddy
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Meet The Mayors
⑪ Herald Of Truth
㉛ Teaching Students With Special Needs

9:00
④ Smurfs
⑤ Star Search
⑨ Nine On New Jersey
⑪ Old Time Gospel Hour
⑬ Wall $treet Week
㉛ La Esquina

9:30
② Dungeons & Dragons
⑦ Pac-Man/Amazing Rubik Cube Hour
⑨ Davey And Goliath
⑬ Lawmakers
㉛ Mundo Real

10:00
② Dukes
⑤ Saturday Morning
⑨ All-Star Wrestling
⑪ Essence
⑬ International Edition
㉛ Sonrisas
Ⓗ Inside The NFL
Ⓢ **Movie:** Dream Wife
Ⓦ **Movie:** Outlaws Of Sonora

10:30
② Charlie Brown & Snoopy
④ Alvin & The Chipmunks
⑦ Littles
⑪ Hee Haw
⑬ American Interests
㉛ Que Pasa USA?

11:00
② Benji, Zax & The Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo Hour
⑨ B.J./Lobo
⑬ Vietnam: A Television History (cc)
Ⓗ **Movie:** It Came From Hollywood

11:30
② Bugs Bunny/Road Runner
④ Amazing Spider Man & Incredible Hulk
⑪ At The Movies

11:45
Ⓦ **Movie:** The Best Years Of Our Lives

12 **NOON**
② Bugs Bunny/Road Runner
⑤ Fame
⑦ **Football:** TBA
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ How The West Was Won
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** Taps

12:30
② Bugs Bunny/Road Runner
④ Thundarr The Barbarian
⑬ America's Black Forum
㉑ This Old House (cc)
Ⓗ Sitcom

1:00
② New Fat Albert
④ Fight Back
⑤ **Movie:** Super Power (1982). Billy Chong, Hau Chiu Fing.
⑨ **Movie:** The Trojan Horse (1961). Steve Reeves, Hedy Vessel.
⑪ **Movie:** Tiger's Claw. Chin Long.
⑬ Presente
㉑ Victory Garden
Ⓗ **Movie:** My Favorite Year

1:30
② Children's Film Festival
④ Pop Goes The Country
⑬ Great Chefs Of New Orleans
㉑ Square Foot Gardening

2:00
② Kidsworld
④ **Movie:** Outerspace Connection
⑬ ㉑ **Live From The Met:** The Metropolitan Opera Gala Centennial Concert, Part 1. (Part 2 today at 8 p.m.) Stereo simulcast over WQXR-FM.

2:30
② Public Hearing
㉛ Shakespeare Plays: The Merchant Of Venice
Ⓗ **Movie:** Trail Of The Pink Panther
Ⓢ A Country Music Tribute To Kitty Wells

3:00
② Lorne Greene's New Wilderness
⑤ **Movie:** Kowloon Assignment (1980). Sonny Chiba. A hitman, hired by drug mobsters, becomes a target.
⑨ **Movie:** Triumph Of Hercules (1964). Dan Vadis, Marilu Tolo.
⑪ **Movie:** Don't Be Afraid Of The Dark (1973). Kim Darby, Jim Hutton. A couple inherits a house occupied by creatures out to possess the wife.
Ⓦ Time Loves A Hero

3:30
② **Football:** TBA

4:00
④ Sportsworld
⑦ Amateur Boxing
Ⓢ **Movie:** Five Days One Summer
Ⓦ **Movie:** The World According To Garp

4:30
⑪ Little House On The Prairie
Ⓗ **Movie:** Goin' South

5:00
⑤ Starsky And Hutch
⑦ Wide World Of Sports
⑨ Championship Wrestling

5:30
④ NFL Week In Review
㉛ Lawmakers

6:00
④ News
⑤ Blue Knight
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Nature (cc)
㉑ Ascent Of Man
㉛ Searching
Ⓢ Video Showdown

6:30
④ News
⑦ Super Chargers
⑨ Festival '83: New Jersey's Hidden Treasures
㉛ European Journal
Ⓗ TIME Of Our Lives

7:00
② ⑦ News
④ Prime Of Your Life
⑤ Welcome Back Kotter
⑨ The Saint
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
㉛ Infinity Factor
Ⓢ **Movie:** Trail Of The Pink Panther
Ⓦ **Hockey:** Rangers Vs. Islanders

7:30
② Music Magazine
④ This Is Your Life
⑤ All In The Family
⑦ **Special:** In The Running. A preview of the New York City Marathon.
⑪ Laverne & Shirley
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ From Jumpstreet

8:00
② Cutter To Houston
④ Diff'rent Strokes
⑤ **Movie:** Black Legion (1937). Humphrey Bogart, Ann Sheridan.
⑦ T.J. Hooker (cc)
⑨ **Movie:** Aunt Mary (1979). Jean Stapleton, Martin Balsam. True story of a woman who overcomes a physical handicap to become a sandlot baseball coach.
⑪ **Movie:** The Graduate (1963). Dustin Hoffman, Anne Bancroft, Katharine Ross. Oscar-winner about a college graduate's complicated affair with an older woman, and her daughter.
⑬ ㉑ **Live From The Met:** The Metropolitan Opera Gala Centennial Concert, Part 2 (Part 1

today at 2 p.m.). Stereo simulcast over WQXR-FM.
31 Ramblin'
H Donna Summer
N **Movie:** Julius Caesar

8:30
4 Silver Spoons

9:00
2 **Movie:** A Caribbean Mystery (1983). Helen Hayes, Barnard Hughes. Agatha Christie's intrepid Miss Marple investigates murder at an exotic resort.
4 Rousters
7 Love Boat (cc)
31 NYU Broadcast Lab
H **Movie:** My Favorite Year
S **Movie:** Taps

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island
9 Harness Racing From Yonkers
31 National High-School Cheerleading Championship
N **Movie:** La Cage Aux Folles
W **Movie:** First Love

10:30
5 Black News
9 **Hockey:** New Jersey Devils Vs. L.A. Kings
11 Wall $treet Journal Report
31 Music Video Party
H Sitcom

11:00
2 4 7 News
5 **Movie:** The Longest Yard (1974). Burt Reynolds, Eddie Albert.
11 Odd Couple
H **Movie:** Trail Of The Pink Panther
W **Movie:** Naked Came The Stranger

11:30
4 Saturday Night Live
11 Honeymooners
S Bizarre 2 (cc)

11:45
2 Sportspeople
7 **Movie:** The Last Remake Of Beau Geste (1977). Marty Feldman, Ann-Margret.

12 **MIDNIGHT**
2 **Movie:** The Deadly Dream (1971). Lloyd Bridges, Janet Leigh.
11 Streets Of San Francisco
N **Movie:** Auntie Mame
S **Movie:** Au Pair Girls

12:40
H **Movie:** The First Time

1:00
4 Rock TV
9 **Movie:** Deep Red 1976). David Hemmings, Daria Nicolodi.

1:20
5 **Movie:** The Life Of Emile Zola (1937). Paul Muni, Gale Sondergaard.

1:30
2 11 News
S **Movie:** The Exorcist
W **Movie:** The World According To Garp

:37
2 Music Magazine

1:45
7 **Movie:** Cancel My Reservation (1972). Bob Hope, Eva Marie Saint.

2:00
4 Mary Tyler Moore
11 Space: 1999

2:07
2 **Movie:** Beyond The Bermuda Triangle (1975). Fred MacMurray, Donna Mills.

2:20
H **Movie:** The World According To Garp

2:30
4 Mary Tyler Moore

3:00
4 Gavin/Lott
9 **Movie:** The Tattered Dress (1957). Jeff Chandler, Jeanne Crain.
11 Emergency!

3:30
4 Bob Newhart

3:35
2 **Movie:** The Great Niagara (1974). Richard Boone, Randy Quaid.
S **Movie:** Trail Of The Pink Panther

3:45
W **Movie:** Mortal Combat

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Best Of Groucho

4:40
H **Movie:** So Fine

5:00
11 Biography

5:05
2 **Movie:** The Takeover (1969). Anne Baxter, Michael Ansara.

5:30
9 Point Of View
11 Christopher Closeup
S Bizarre 2 (cc)

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Oct. 23

6:00
9 New Jersey Report
11 **Football:** Notre Dame Vs. University Of Southern California
S A Country Music Tribute To Kitty Wells

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
H **Movie:** Five Days One Summer

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Hispanic Horizons
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)
S Crown Of Bogg

8:30
2 For Our Times
4 That Teen Show
7 New York Hot Tracks
9 Day Of Discovery
11 Black Star
H One Man's Fight For Life
S Thunderbirds 2086

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
9 Oral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now

9:30
4 Positively Black
5 Bugs & Porky
7 Best Of The Morning Show
9 Point Of View
11 Josie & The Pussycats
H Legend Of The Wild

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
S **Movie:** Time Bandits
W Do Me A Favor, Don't Vote For My Mom

10:30
2 Face The Nation
4 Visiones
7 **Special:** New York City Marathon
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan And The She-Devil (1953). Lex Barker, Monique Van Vooren.
9 Make Peace With Nature
11 **Movie:** The Naughty Nineties (1945). Bud Abbott, Lou Costello.
13 **Movie:** Mariposa (cc)
W **Movie:** Five Fingers

11:30
2 Newsmakers
4 News 4orum
9 Rex Humbard
21 1983 Drum Corps International Championship Highlights
H Fraggle Rock

12 **NOON**
2 Bill Parcells/Giants '83
4 Meet The Press
9 Robert Schuller
13 Nova (cc)
H Hoober-Bloob Highway
S Paper Chase—The First Year

12:30
2 NFL Today
4 What A Friend We Have
5 **Movie:** Fun In Acapulco (1963). Elvis Presley, Ursula Andress.
11 **Movie:** Start The Revolution Without Me (1970). Gene Wilder.
H **Movie:** A Cry For Love

1:00
2 **Football:** Jets Vs. Atlanta Falcons
4 Monks Of Anthos
9 **Movie:** The Incident (1968). Tony Musante, Martin Sheen.
13 Yorktown
S Chandler
W **Movie:** True Confessions

1:30
7 This Week With David Brinkley
13 Shakespeare Plays: Macbeth
21 Long Island Sports Network

2:00
4 Mary Tyler Moore

2:30
4 More Real People
5 **Movie:** The Stepford Wives (1975). Katherine Ross, Paula Prentiss.
7 Directions
11 **Movie:** The Four Musketeers (1975). Oliver Reed, Faye Dunaway.
H **Movie:** Five Days One Summer
S **Movie:** A Case Of Libel

3:00
4 NFL Pro Magazine
7 Entertainment This Week
9 **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough, Trevor Howard.
W Dionne Warwick

3:30
4 NFL '83
21 Sneak Previews

4:00
4 **Football:** San Diego Chargers Vs. Denver Broncos
7 Greatest Sports Legends
13 Tony Brown's Journal
21 **Movie:** Sing While You're Able
31 Washington Week In Review
S **Movie:** Gray Lady Down
W **Movie:** Sunday Too Far Away

4:30
2 **Movie:** The Devil And Miss Sarah (1971). Gene Barry, Janice Rule.
7 Olympiad
11 **Movie:** Harry And Tonto (1974). Art Carney, Ellen Burstyn.
13 Inside Albany
31 Lawmakers
H Coming Attractions

5:00
5 Fame
9 **Special:** America Remembers John F. Kennedy.
13 Mainstream
31 Inside Washington
H **Movie:** Legend Of The Wild

5:30
7 Eyewitness Sports Special
13 Innovation
21 Newton's Apple
31 Cityscope

6:00
2 7 News
5 **Movie:** Prime Cut (1972). Lee Marvin, Gene Hackman.
13 Agronsky & Company
21 Never Turn Back: The Life Of Fannie Lou Hamer
31 All About TV
S **Movie:** Time Bandits
W **Movie:** Murder Among Friends

6:30
2 7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor
H Sugar Ray's All-Stars

7:30
13 World War I
21 Israeli Diary
31 Rebop
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Salute!
13 Nature (cc)
21 Murder Most English: Murder Must Advertise
31 **Movie:** Weekend
H **Movie:** First Blood
N **Movie:** Andy Warhol's Frankenstein
S **Movie:** A Case Of Libel
W **Movie:** Man On The Roof

8:30
2 One Day At A Time

9:00
2 Jeffersons
4 **Movie:** Women At San Quentin (1983). Stella Stevens, Debbie Allen.
5 **Special:** Spain: The Land And The Legend.
7 **Football:** L.A. Raiders Vs. Dallas Cowboys
9 New Jersey Report
11 **Special:** One Family
13 Masterpiece Theatre: Pictures (cc)
21 **Movie:** First Love
31 Reflections

9:30
2 Goodnight, Beantown
9 Meet The Mayors
11 At The Movies
31 Presente
H Not Necessarily The News

9:35
S Best Of Bizarre 24 (cc)

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Oye Willie
H **Movie:** Halloween III
N **Movie:** Choice Of Arms
S Paper Chase—The Second Year
W **Movie:** True Confessions

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers
31 National High-School Cheerleading Championship

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Video/Film Review
S **Movie:** The Sender

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 **Inside Story Special:** Dateline: Moscow

11:45
2 Sports Update
4 **Movie:** The Day The Bubble Burst (1982). Robert Vaughn, Richard Crenna.
H **Movie:** Jinxed!

12 **MIDNIGHT**
2 **Movie:** Dawn: Portrait Of A Teenage Runaway (1976). Eve Plumb, Diane Baker.
7 News
9 **Movie:** Tower Of London (1939). Basil Rathbone, Boris Karloff
11 Star Trek
N **Movie:** Loves Of A Blond
W **Movie:** The Salamander

12:35
S **Movie:** Spetters

12:45
7 Eyewitness Sports Sepcial

1:00
7 **Movie:** The Spell (1977). Lee Grant, James Olson.
11 Twilight Zone

1:30
5 **Special:** Children Between Life And Death
11 News
H **Movie:** Blind Rage

2:00
2 News
9 Outer Limits
11 Space: 1999

2:30
S **Movie:** Exorcist II

2:45
4 Mary Tyler Moore
7 Crisis Theatre

2:55
H One Man's Fight For Life

3:00
9 **Movie:** Who Done It? (1956). Benny Hill, Belinda Lee.
11 Kung Fu

3:15
4 Positively Black

3:45
4 First Estate

3:55
H **Movie:** First Blood

4:00
11 Life Of Riley

4:15
S Paper Chase—The Second Year

4:30
11 Best Of Groucho

5:00
7 Social Problems And Classroom Guidance
11 Biography

5:15
S Best Of Bizarre 24 (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Coming Attractions

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. *Washington bade farewell to* his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper *grenobloise.* B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. *Regional American. Res. nec.* B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. *American-International.* Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V

THE COACH HOUSE—110 Waverly Pl., 777-0303 Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V

CUISINE DE SAIGON—154 W. 13th St., 255-6003 Casual. Vietnamese. Spcls: lemon grass chicken crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 3-midnight Closed Mon. **(M)** AE

DA SILVANO—260 Sixth Ave., 982-0090. Casual Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat 6-11:30, Sun. 5-11. **(M)** No Credit Cards

EL CHARRO—4 Charles St., bet. 10th & 11th Sts 242-9547. Casual. *Spanish-Mexican. Res. sug.* Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Sun. 1-midnight. Also **El Charro Espanol—58 E 34th St.,** *689-1019.* **(I)** AE, DC, MC, V

EL COYOTE—774 Broadway, bet. 9th & 10th Sts. 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V

GARVIN'S—19 Waverly Pl., 473-5261. Casua American-Continental. Spcls: medaillons de boeuf la Scandinave, entrecôte Veneziana, roast ducklin with blueberry brandy sauce. Res. sug. L Mon.-Sa 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Su from 10. **(M)** AE, CB, DC, MC, V

GOTTLIEB'S—343 Bleecker St., at W. 10th St 929-7800. Casual. Pub. International. Spcls: whol fish, gaucho steak, fresh vegetables oriental style. daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC,

GUADALAJARA—49 Carmine St., 807-747 Casual. Mexican-Spanish. Spcls: chicken Acapulc mariscadas in green sauce, paella Valenciana. Re sug. Open daily 11:30 a.m.-11:30 p.m. Private partie for 30. **(I)** AE, DC, MC,

JOHN CLANCY'S—181 W. 10th St., at Sevent Ave., 242-7350. Casual. American-Seafood. Spcl lobster American, swordfish grilled over mesquit shrimp with mustard and dill sauce. Res. nec. D dail 6-11:30. **(M)** AE, CB, DC, MC,

LA GAULOISE—502 Sixth Ave., at 13th S 691-1363. Casual. French. Spcls. of the day. Re nec. L Mon.-Fri. noon-3. D and after theater S dai 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC,

LA RIPAILLE—605 Hudson St., nr. W. 12th S 255-4406. Casual. French. Spcls: broccoli mous with lemon butter, bass in *puff pastry with raspber* vinegar sauce, veal scaloppine with morels, du breast with Campari sauce. D Mon.-Sat. 5:30-11:3 Closed Sun. **(M)** AE, MC,

LA TULIPE—104 W. 13th St., 691-8860. Casu French. Spcls: papillote de red snapper aux légum fondants, langue Valenciennoise. Res. nec. D on Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC,

PIZZAPIAZZA — 785 Broadway, at 10th S 505-0977. Casual. American. Spcls: guacamol hamburger, variety of deep dish pizza, salads, chi cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , F - Sat. to 3 a.m. Private parties for 40. **(I)** MC,

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLAGE INDIA—206 Sullivan St., off Bleecker St., 982-1180. Casual. Indian. Spcls: chicken tandoori, chicken tikka, lamb jalfrazi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-11, Sat.-Sun. noon-midnight. Complete L & D. **(I)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

★EL COYOTE★

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★★–Mimi Sheraton

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CAFE
San Martin

Dining at Cafe San Martin is a civilized, memorable experience, heightened by tender loving cuisine.

Under the watchful supervision of Ramon San Martin, the gentlemanly dedicated owner/host, every facet of this restaurant meshes beautifully: warm ambience, smartly attractive decor and responsive Continental service. Withal, the price structure seems surprisingly fair.

A sophisticated clientele enjoys the authentic Basque cuisine, a combination of Spanish and French cooking (here, the accent veers a trifle more toward Spain).

At the inviting bar, Vincente dispenses drinks with aplomb. Such gourmets as David Rockefeller and Andres Segovia have enjoyed the cozy, greenery-laced Skylight Room, hung with paintings by Felix Felmart, the distinguished artist.

Evenings, a pianist offers Spanish songs, show tunes and requests from diners.

Chef Antonio Ordaz's a la carte menu is diverse. A choice delicacy, Angulas De Aguinaga (Tiny Eels In Olive Oil & Red Pepper) is a favorite; along with more typical appetizers like Duck Pate & Garlic Shrimps. Cold Gazpacho Andaluz is an ideal summer soup. Entrees are all tops; try Grain Fed Chicken, Roasted On the Spit; and rack of Baby Lamb Chops, Segovia Style. A variety of fine coffees accompanies a choice of celestial desserts.

Our readers should note a speedily served, complete prix fixe dinner at a remarkable $14.00 (dishes change nightly). It's perfect for pre-theatre plans.

Cafe San Martin is open for dinner 7 days a week, 5:30 PM-midnight. Entrees $7.25-$15. Full Roast Suckling Pig dinner (6 or more) $20-$35. Sun. brunch. Excel. wine list. Priv. parties, catering. Casual dress. Credit cards. Reservations suggested. 288-0470

CAFE SAN MARTIN
1458 First Ave. **(Bet 75th & 76th Sts.)**
Tel. 288-0470

RESTAURANT DIRECTORY

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 *a.m.*-10 *p.m.*, Fri.-Sat. to 11. *Free parking.* **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—*One United Nations* Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: *song loong gai cube*. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. *D Mon.-Sat. 5-11:30. Complete pre-theater D* 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, *desserts & cheese* tray 10:30-*midnight.* Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757 Dress opt. French. Spcls: veal chop, poached salmon Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

E PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

UTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

IMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

ADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

ALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

EN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

ENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

HE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

HE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

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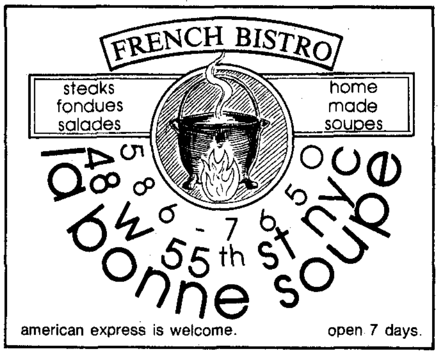

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August 7, 1983
As Appeared in the
"DINING OUT GUIDE"
Salta in Bocca

SALTA IN BOCCA, 179 Mad. Ave., at 34th St. (684-1757) — ★★ (Feb. 27, 1981) A pleasant if undistinguished dining room, where service is polite and efficient, worth remembering for a leisurely and satisfying meal. In fact, it is possible to have a three-star meal, which would go something like this: two people first share an order of either the crusty, garlicky baked clams oreganate or the superb, huge mussels Riviera in a heady garlic, herb and tomato broth. Or they could have a wonderful combination: roasted red peppers baked under a mantle of mozzarella cheese. The next course might be a shared pasta — say, the luxurious green and white fettuccine casalinga to be twirled in a sauce of cream, prosciutto and onions. A simple meat dish would be the best choice to follow pasta — the grilled loin veal chop, the paillard of veal or the huge, butterflied veal cutlet Milanese. A cool, fresh arugula salad or the lightly steamed escarole with olive oil and garlic are good company. A beautifully arranged cheese platter combining provolone, grana and asiago cheese with sliced pears, apples and melon and bunches of grapes is a satisfying dessert. A la carte $11 to $18. Closed Sundays.

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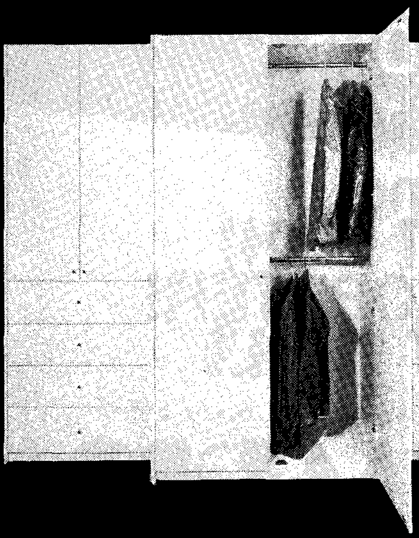

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RESTAURANT DIRECTORY

RUSSIAN BEAR—139 E. 56th St., 355-9080
Casual. Russian-American. Spcls: hot borscht, bli
with red caviar, pelmeni, pirojski. Res. sug. L Mon.
Fri. noon-3:30. D daily 5-midnight. Gypsy orchestr
nightly. **(M)** AE, CB, DC, MC, V

ST. JOHN—361 E. 49th St., 751-0416. Casual
American. Spcls: seafood platter, New York sirloi
hamburgers. L Mon.-Fri. noon-4. D daily 5-11. B
Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-391
Dress opt. Tatami and western seating for Japanes
food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sa
5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC,

SMITH & WOLLENSKY—Third Ave. & 49th St
753-1530. Dress opt. American. Spcls: 16-oz steak, 4
to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-1
Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)**
AE, CB, DC, MC, V

TANDOOR—40 E. 49th St., 752-3334. Casual. Nort
Indian. Spcls: tandoori chicken, alu paratha, chicke
tikka masala. Res. sug. L daily noon-3. D dail
5:30-11. Buffet L. Private parties for 100. **(M)**
AE, CB, DC, MC,

TANG'S CHARIOT—236 E. 53rd St., 355-509
Casual. Szechuan. Spcls: Szechuan lamb, marvelo
beef, smoked duck. Res. sug. L daily noon-3. D Mo
Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC,

TOSCANA—246 E. 54th St., 371-8144. Form
Northern Italian. Spcls: paglia e fieno, veal Toscan
Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu
5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)**
AE, CB, DC, MC,

TRATTORIA—Pan Am Bldg., at 45th S
661-3090. Casual. Italian. Spcls: pasta, homema
pastry & ice-cream, cappuccino. L Mon.-S
11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-F
7-11. Closed Sun. **(I)** AE, CB, DC, MC,

TRIANON ROOM—455 Madison Ave., bet. 50th
51st Sts., in the Helmsley Palace, 888-700
Jacket required. French-Continental. Spcls: fricass
of lobster & scallops in a saffron sauce, crisp Lo
Island duckling, scalloped breast of chicken with t
ragon and crème fraîche. Res. sug. B daily 7-11.
Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D da
5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC,

TSE YANG – 34 E. 51st St., 688-5447. Dress o
Peking-Shanghai. Spcls: shrimp in green lem
sauce, Tse Yang chicken, roast duck Peking sty
Res. sug. L daily noon - 3. D daily 6 - midnight. P
vate parties for 10 - 60. **(M)** AE, CB, DC, MC,

WALDORF-ASTORIA—301 Park Ave., bet. 49th
50th Sts., 355-3000. **Bull and Bear:** Dress opt. B
ish-American. Spcls: beef, seafood. Res. sug. L da
noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Co
tails 3-1 a.m. **(M). Peacock Alley Restaurant**
Cocktail Lounge: Jacket required. Continent
nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:
Sat. 7-10:30, Sun. 8-10:30. L noon-2:30.
5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:
Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., S
11:30-2:45. **(M-E). The Waldorf Cocktail Terra**
Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Osca**
Casual dining and snacks. B Mon.-Sat. 7-11:30, S
to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:
Complete D. S to 11:45 p.m. Cocktails noon-11:
Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m.
AE, CB, DC, MC,

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-81
Casual. Northern Italian. Spcl: veal chop Milane
Open Mon.-Fri., Sun. noon-11:30, Sat. to midnig
Complete L & D. Banquet room 20-100. **(M)**
AE, CB, DC, MC

A LA FOURCHETTE—342 W. 46th St., 245-97
246-1960. Dress opt. French. Spcls: moules m
nière, duckling bigarade, seafood Bercy. Res. ne
Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:
Closed Sun. **(M)** AE, CB,

ALGONQUIN—59 W. 44th St., 840-6800. Dress
Two dining rooms. Continental. Res. sug. L noon-
Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S bu
9:30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC,

THE ASSEMBLY STEAK & FISH HOUSE—16
51st St., 581-3580. Dress opt. Steakhouse. Sp
guaranteed prime beef, fresh fish, lobster. Res.
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-the
D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC

AU TUNNEL—250 W. 47th St., 582-2166. Cas
French. Spcls: noisette de veau, tripes à la mode
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-
5:30-11:30. Complete D. Closed Sun. **(M)**

BARBETTA—321 W. 46th St., 246-9171. Dress
Northern Italian. Spcl: vitello tonnato. Res. ne
Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Comp
pre-theater D 5:30-7. Private rooms. Closed
(M-E) AE, CB, DC, MC

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th-55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-11:30. Bar open til midnight. Closed Sun. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor., 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

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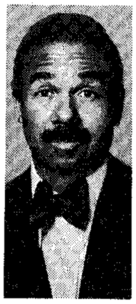

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CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-10. **(M-E) (M) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m **(M)** AE, CB, DC, MC, V

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Paki stani. Spcls: tandoori chicken, sag gosht, brochette o seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sa 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V

TINO'S—235 E. 58th St., 751-0311. Jacket required Northern Italian. Spcls: linguine with broccoli & zuc chine, costolette alla Milanese, pollo alla Tino. Res nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V

TONY ROMA'S—400 E. 57th St., 308-0200. Casua American. Spcls: barbecued ribs, chicken, loaf o onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V

TOP OF THE PARK—W. 60th St. & CPW, top o Gulf & Western Bldg., 333-3800. Dress opt. Inter national cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. t 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V

TUCANO—333 E. 60th St., 308-5353. Jacket & ti required. French. Spcls: tresse de sole des Frère Troisgros, medaillons de veau trèsor des bois, canett de ferme au coulis de framboises. Res. nec. D Mon Sat. 7-midnight. Private parties for 36. Complete D Closed Sun. **(E)** AE, CB, DC, MC, V

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-698 Casual. American-Continental. Spcls: marinated si loin kebab, chicken continental, Agora burgers, ic cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon- Pianist nightly and Br. **(M)** AE, CB, DC, MC, V

AMERICAN STANHOPE—Fifth Ave., at 81st St 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sa **The Furnished Room:** L daily noon-3. Afternoo tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC,

ANDREE'S MEDITERRANEAN CUISINE—35 E. 74th St., 249-6619. Dress opt. Mid-East/Frenc Spcls: striped bass in phyllo, herbed rack of lam couscous. Res. nec. D only Tues.-Sat. 6:30-9:3 Closed Sun.-Mon. **(M)** No Credit Card

BAUMER'S TAVERN—1649 Third Ave., at 92n St., 831-8301. Dress opt. American-Continenta Spcls: raspberry duck, whole red snapper en papi lote, hot chocolate and Grand Marnier souffle. Re sug. D only Mon.-Sat. 5-midnight. Private parti 30-60. Closed Sun. **(M)** AE, CB, D

CAFE DU SOIR—322 E. 86th St., 289-9996. Casua French. Spcls: beef bourguignonne, trout amandin L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Su from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC,

CAFE SAN MARTIN—1458 First Ave., at 76th S 288-0470. Casual. Continental-Spanish. Spcls: a gulas de aguinnaga, fidegua, parrillada. Res. sug. daily 5:30-midnight. Br Sat.-Sun. noon-4. Comple D. Pianist nightly. **(M)** AE, DC, MC,

CARLYLE HOTEL—76th St. & Madison Av 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-S noon-3. Buffet Br Sun. noon-3. **Carlyle Restaura** French cuisine. B daily 7-11 a.m. Buffet L Mon.-S noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. fro 7. **(M-E)** AE, CB, DC, MC,

CASA BRASIL—406 E. 85th St., 288-5284. Casu Continental-Brazilian. Spcls: roast duck, beef We lington, rack of lamb. Res. nec. D only Mon.-Thu 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Clos Sun. **(E)** No Credit Car

IDDLER ON THE STOVE — 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

ORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

L MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

E BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

E REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. losed Sun. **(M)** No Credit Cards.

ON'S ROCK—316 E. 77th St., 988-3610. Casual. ontinental. Spcls: shrimp with honey mustard, roast uail with raisin & sausage stuffing. Res. sug. D only -midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

AXWELL'S PLUM—1181 First Ave., at 64th St., 28-2100. Casual. Continental. Spcls: shrimp & uacamole cocktail, charcoal grilled seafood brohette, Long Island fish chowder, apple & raisin tart. es. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., un. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

EAT BROKERS—1153 York Ave., at 62nd St., 52-0108. Casual. Steakhouse. Spcls: USDA prime teak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. educed rate parking. **(I-M)** AE, CB, DC, MC, V.

W YORKER—1378 Third Ave., bet. 78th-79th ts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishrmans delight, veal chop, broiled red snapper. Res. ug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D aily 5-12:30. **(I-M)** AE, MC, V.

ERRE HOTEL—2 E. 61st St., 838-8000. **Cafe ierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with irabelles, fricassée of lobster with morels. Res. sug. daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-. D daily 5-10:30. S from 10:30. Dancing nightly. **he Rotunda:** English afternoon tea Mon.-Fri. -6:30. **(M-E)** AE, CB, DC, MC, V.

E POLO—840 Madison Ave., at 69th St., 35-9141. Formal. French. Spcls: le bouquet de hoard au vermouth, dos de turbot au pamplemousse ose, la côte de veau tourangelle. Res. sug. L daily oon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

E RAVELLED SLEAVE—1387 Third Ave., at 9th St., 628-8814. Casual. American-Continental. pcls: soft shell crabs, roast Long Island duckling, let mignon. Res. sug. D Tues.-Sat. 5:30-midnight, un.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & r. **(M)** AE, CB, DC, MC, V.

PPERT'S—1662 Third Ave., at 93rd St., 31-1900. Casual. American-Continental. Spcls: rilled butterflied leg of lamb with shallot butter, hrimp in beer batter with orange mustard sauce, oast whole baby chicken seasoned with tarragon. es. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. nt. Private parties. **(M)** AE, DC, MC, V.

NT AMBROEUS—1000 Madison Ave., bet. 7th-78th Sts., 570-2211. Dress opt. Northernalian. Spcls: risotto alla Milanese, fettuccine priavera, gamberoni reali alla marinara. L daily oon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

N OF THE DOVE—1110 Third Ave., at 65th St., 61-8080. Formal. Continental. Spcls: pasta, fresh over sole, loin of lamb. Res. sug. L Tues.-Sat. noon- D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cockil lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

VER STAR—1236 Second Ave., at 65th St., 49-4250. Casual. Continental. Spcls: lobster, rimp, steak, hamburger. Res. sug. Open daily 24 s. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

CHUAN EAST—1540 Second Ave., bet. 80th & 1st Sts., 535-4921. Casual. Szechuan. Res. sug. pen Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

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Rent A Male Secretary—Typing/shorthand in your home. Super skills. Personal and confidential. References available. Manhattan only. $15 hour, 2 hour minimum. 212-533-2631.

TRAVEL

Spend Christmas In The Bahamas—Air, hotel and transfers from $309 plus tax and services. I.C. Holidays, 501 Madison Avenue. New York, NY 10022. Call today. 212-355-4705.

Be In Sarajevo, Yugoslavia—On February 7 for the 1984 Winter Olympics. Complete packages from Megavent, 310 Madison Avenue, New York, NY 10017. Phone 212-697-9410.

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Escape To The Islands—Florida Keys gulfside resort featuring 2 bedroom, 2 bath villas available for weekly rental. Swimming pool, tennis courts, beach, paddle boats, canoes, and sailboats. Minutes to Atlantic and Gulf fishing and diving. Charter and rental boats available. Call now, limited availability. The Reef at Marathon Resort Club. 1-800-327-4836.

St. Thomas, US Virgin Islands—Cowpet Bay. Luxurious villa. 3 bedroom, 3 bath, spectacular beachsite. Windsurfing, tennis, sailing. Maid. Days 904-824-0152. Evenings and weekends. 904-471-6218.

Head For The Hamptons Year Round—Quogue Weather Vane Inn/Westhampton Motel. 516-288-2500, 212-895-1870.

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APARTMENTS

Penthouse In Meadowlands—15 minutes from NYC. 2 bedrooms, 2 baths, jacuzzi, sauna. $1675/month. 212-608-2836.

APARTMENTS TO SHARE

The Fair Share—The Roommate Center. See places. Meet. Choose. Stay 10 days before fee. $44. Seen on NBC. 957-9350.

Womens Roommate Referrals—Seen in Glamour. Largest selection, careful screening. 527 Madison Ave. 212-888-6360.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 212-722-0486.

CO-OPS/CONDOMINIUMS

East 49th Co-op—Under $150,000, 2 full bedrooms, huge, quiet. 212-355-5619.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

HOUSES TO EXCHANGE

Christmas in L.A.—Have 6 bedroom house with 2 cars. Swap for apartment or house, Manhattan or nearby. Mid Dec.-Jan. 3. Call 213-349-2251.

STRICTLY PERSONALS

riking, Dark Haired Male—White, arried, 31 years, 6'1", 185 lbs., well built, arm, sensitive, passionate, worldly, inependently wealthy. Seeking occasional screet L.I. rendezvous with talented oman to supplement my already interting life. Photo, description and phone ease. P.O. Box 69, Carle Place, NY 5140069.

arried Software Entrepeneur—40, 6'1", endly, educated male, wants attractive ung woman, authentically friendly, to are business trips abroad. Photo desir. Box 274, Martinsville, NJ 08836.

resident Of Marketing Company—eks female counterpart. I'm 50, enertic, and looking for a very attractive, telligent lady, about late 30s, with a ew to sharing a life together. This inudes playing in the city, weekends at y horse ranch and travel. No incesses! Photo/phone. NYM Box 103.

ynamic, Charismatic Gentleman—Recating to N.Y., 41, Jewish, traveled, edated, spiritual seeks lady of style, armth and capacity for friendship. YM Box 694.

tremely Attractive Female—Italian, , would like to hear from good looking, lucated, well bred male, 23-35, must ive good sense of humor, easy going annerisms and would enjoy pleasing y many fancies and fantasies generous- Phone/photo required. NYM Box 200.

Vivacious Lady, 50 Plus—Petite, pretty, buxom, zest for life. Loves music, art, nature, travel (you name it). Seeks caring, cultured, music loving man, financially stable, sense of humor. NYM Box 104.

Tall, Handsome, Professional Man—Varied interests, mid 30's, seeks very tall woman (must be over 5'10"), warm, honest, sincere, affectionate, for lasting relationship. NYM Box 105.

Are You—A single, white female in need of tender loving care, professional and harried by the corporate world? Sincere, bright, tall, good looking, professional in investments, single, white male seeks the basis of a lasting relationship with an attractive, gentle woman under 35, Christian, 5'4" plus. NYM Box 202.

Sensitive, Handsome Surgeon—Successful male, athletic, very early 30's, seeks affectionate, stunning, sensuous, Jewish woman, 20-35, to share fun, romance, committed relationship and much more. Have limited time so for consideration (yours and mine) please include recent photo with bio. NYM Box 695.

A Good Catch—Anyway that is what mom believes. I am 37, 5'9", Jewish, attractive, vibrant, witty and an attorney. You are Jewish, in your mid 20's to mid 30's, very attractive, professional with a slim to medium build, have a great sense of humor and like kids. Photo appreciated and will be returned. NYM Box 206.

Beautiful French American—Brunette, female fashion exec, 29, 5'8", slim, seeks handsome, secure, tall, Christian male, 30's. Photo, phone. NYM Box 204.

Former Model—Now successful (feminine) businesswoman loves cosmopolitan life. Needs tall, single, intelligent male, 50 plus years who is financially secure and has a zest for life. Photo please. NYM Box 205.

New York Woman—Of eclectic appetites: slim, physically appealing, early 30's. Desires Brooks Brothers type Jewish man around 40, who wants it all too. NYM Box 107.

Warm, Beautiful, Professional—Jewish female seeks one fine, sincere, outgoing, cosmopolitan man, 30-42, for lasting relationship. NYM Box 108.

Classy Female Executive—I am 39, sensual, warm, tender and loving. Seeking male counterpart for romance and more. Phone/photo. NYM Box 895.

Adorable, White, Jewish Female—33, seeks emotionally accessible, attractive man, who appreciates quality, intelligence, wit, sincerity, royalty, compassion, affection, support and nurturing and will offer same. NYM Box 997.

Female—Professional, pretty, Italian Christian, late 30's, sensitive, caring, warm, witty, intelligent and athletic. Looking for a respectful unmarried man, 35-50, with whom I could share and enjoy life. Send personal note with phone/photo. NYM Box 203.

Attorney, Mid 30's Male—Seeks warm, loving, sensitive, Hispanic woman with a zest for living and an appreciation of the finer things in life. NYM Box 101.

Lovely, Soft Hearted Contemplative—Artistic, professional, Jewish woman, 30, seeks solid, expressive, Jewish man ready for marriage and babies. If you have wit, curious nature, sense of aesthetics, gratifying work and slightly rumpled good looks write: NYM Box 201.

Not Just Another Pretty Face—Warm, sensitive, intelligent, professional woman with a sense of humor. Loves tennis, dancing, theater, travel, sun and fun. Seeks attractive, successful Jewish male counterpart 36-43. NYM Box 693.

Truely Nice Girl—Who is 26, bright, professional and enjoys rock music, movies, and long rides to nowhere is looking for an intelligent, interesting male with a good sense of humor to share what life has to offer. NYM Box 691.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher. Reply to NYM Box numbers at same address. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Thoughtful, Cultured Gentleman—Successful, legit film producer, athletic, attractive, attainable inhabitant of Manhattan penthouse wants to hear from married/single lady under 45, lithe of mind and body, unhampered by routine 9 to 5 job. Photos preferred. Phone number a must. Dig the lucky box number. NYM Box 777.

Female Professional—Jewish, very pretty, seeks Jewish, single man, 35-48, good looking, financially secure, seeking a permanent relationship. NYM Box 889.

Gentle, Renaissance Man—Teacher, musician, writer. Good looking, young 37, genuinely nice guy. Value communication, affection, kids, marriage, pets, Brahms, and Coltrane. NYM Box 890.

Beautiful, Youthful Lady—Well-to-do, early 50's 5'6", slim, Ivy League education, residences NY and Cal. Own business. Passions: Life, first class travel, animals (especially dogs and horses) country, beaches (Especially Martha's Vineyard) theater, opera, skiing, aerobics, spectator tennis, good restaurants, good causes, wishes to meet "gentle," professional man of the world, 50-68, with similar background and interests, sense of humor, independent means, flexible, open personality, secure sense of self for long term, happy loyal relationship. Please send photo and phone. NYM Box 891.

A Special Woman—Tired of superficial relationships. I'm pretty, unpretentious and looking to meet a man who is good humored and good natured, emotionally mature and who believes that the best things in life are shared experiences. 30 to low 40's. Photo please. NYM Box 893.

Blond Hair, Blue Eyed—Female, 5'8", single, 30, Westchesterite, witty, intelligent and a hopeless romantic. Looking for same in male. Are you out there? Phone/photo please. NYM Box 894.

Why Am I Spending $200—For this ad? I'm a single woman, mid-30's, transplanted southerner, who loves doing city things (walking, movies, jazz, photography, museums, ballet, theater, restaurants) and would like it better with company (preferably hetero male). If you are similarly inclined, like to talk, have a good sense of humor, no visible scars or spouses, and can read without moving your lips, send letter and photo. NYM Box 998.

Bergen County—Single, Jewish male, early 40's, who enjoys all activities seeks female, 28-38, to share a special togetherness. NYM Box 897.

Someone Special—Female, 30's, nonsmoker, attractive and old fashioned, seeks mature and sincere gentleman, 30 plus. No drugs. Please send photo and phone. P.O. Box 1750, Darien, CT 06820.

I'm Natural—Raised in the midwest, it gave me a good outlook, common sense and a sense of humor. I'm an attractive, slim, professional woman, 46, looking for a warm, confident, enjoyable, single man, 46 plus. NYM Box 980.

Handsome Entrepreneur—27, 6'2", slim. Educated, Jewish male, interested in classical music, theater, film, fine dining, spirited conversation and what have you, seeks a special woman. If you are between 21-27, very attractive, intelligent, sympathique, and are seeking someone who is fun loving, kind and truly respects women, then tell me about yourself. Photo is appreciated but not essential. NYM Box 896.

Want To Meet—Half princess, half rebel strong enough to make half the sacrifices building a family requires. Good looks (red hair, long hair, or tall) open all doors, but brains and heart are the keys to survival. I'm 6'1", 42, recently left NYC to join successful business moving south, within 90 air minutes NYC. Six years divorced. Can sustain relationship. Harvard A.B. Careers in college teaching, politics, diplomacy, banking and business. Enjoy brunches, tennis, dancing, the beach, weekend escapes. In NYC most weekends. How do you want to meet? P.O. Box 40688, Rochester, NY 14604.

There Is Life—And a very lovely lady beyond NYC. Educated, elegant, sensual, successful; embarrassed to write this ad, but tired of being a single parent in a married community. Seeks intelligent gentleman, sensitive yet strong, successful, attractive, affectionate, not short, 36-55. Northeast PA/western NJ. If you like me, have been reading this column, and have never answered, consider letter/photo now to NYM Box 887.

Discover The Possibilities—Unique, attractive, black woman attorney, 5'6", 146 lbs., 52, caring. Need fine male complement. NYM Box 991.

Waspy Female, 22-29—Beautiful, brainy, buxom, yet quick enough to keep up with the blonde bomber. I'm male, early 30s, into running, bridge, and the beach. Photo/resume. NYM Box 992.

The Best Is Yet To Come—White, discreet, professional gentleman, 5'10", 40ish, lots of fun and kind, wants to contact 30-40, intelligent, attractive female. Please write. Also, if you are to visit east coast mid Florida, please contact me. Send photo. NYM Box 993.

Dynamic, Attractive, Mature Woman—Professional interested in man, 50 plus, to enjoy the NY scene. NYM Box 994.

Romance In The Sun—Wanted: pretty lady, 25-35, sociable and special to enjoy a year's end sailing vacation with very special bachelor, 35. Who knows what this may lead to! Photo. NYM Box 995.

Handsome, Hedonistic, Jewish—Professional male, 47, 6', 175 lb., financially secure, enjoys travel, sports, elegant dining, owns large modern country home, pool, tennis court, no wife, children or other encumbrances, seeks beautiful, intelligent, independant, affectionate woman, 25-35, for close, lasting relationship. Send photo, handwritten letter, phone number. NYM Box 102.

Millionaire—Wants to slow down and smell the roses. Seeks beautiful, slim, elegant lady. Why this ad? Business lifestyle has resulted in isolation from feeling people. This 44, 5'8", 150 lb. attractive man seeks good life with good woman. Bio, photo and phone. NYM Box 207.

Lovely And Deliciously—Romantic woman, business professional, very pretty, intelligent with warm and affectionate personality and varied interests seeks an attractive Jewish man between the ages of 35-50 who is emotionally and financially secure, intelligent, sensitive, highly demonstrative with a zest for life. If it would be as unlikely for you to answer this ad as it is for me to write it, please reply with photo/phone. NYM Box 208.

Very Attractive—Single, white female, 5'3", 107 lbs., 30's, intelligent, Masters in French literature, teacher of French and Spanish, well travelled. Speaks German and Russian. Plays some piano. Interested in humorous but serious, professional or financially successful, single, white male. NYM Box 109.

I'll Try Anything Once—Even this. I'm 37, bright, humorous, and love film, country outings and city living. Looking for a good woman. Phone and photo. NYM Box 209.

Sensitive, Very Attractive—Blonde female attorney, late 30's, who loves Manet, canoeing, old country houses, walks on the beach yearns to share intelligent conversation, feelings for life, carefree, childlike fun, and possibly the magic and depth of love with an educated, tall, unattached fellow with class, sense of humor and a slow touch. Personal note with phone/recent photo. NYM Box 698.

Successful, Slim, Sexy Female—Blonde. High income seeks single educated male 45-55, to care and share. NYM Box 699.

Petite, Attractive Female—Professional, 35, who loves the outdoors, dining, art and photography seeks professional, warm, successful and sincere marriage minded male, 30-45. Photo helpful. NYM Box 210.

Tall, Handsome, Professional—Jewish, male, 30, seeks very attractive, intelligent female 25-35 to share intimacy and fun. Photo/phone. NYM Box 996.

White Married Italian Male—31, 6', brown hair, blue eyes, seeking discreet rendezvous with romantic older woman, 40-55. Photo, phone. NYM Box 111.

Enough Is Enough—This attractive, divorced, white female, 36, with a touch of class, endless energy, successful career in a man's field, is starving for a trim male super achiever, 40-50, who is old fashioned enough to treat me like a woman, not his business partner, after 5. NYM Box 211.

Pretty, White Female—Seeks the impossible. Kind, bright, loving, successful and trusting companion to share happy little nothings. Photo. NYM Box 113.

Redhead—39, depth, balance, appea seeks outstanding man. NYM Box 974.

Own Expo Firm—And Jaguar. Pilot, sensual, single, black male, 38, seeks bold, adept woman longing to nurture, love. Race age, mated unimportant. NYM Box 881.

Attractive, Bright, Witty—White, 28 yea old lady, top academic credentials, loves tennis, sports, dancing. Owns sport car and L.I. condo, seeks successful, handsome, well educated, single man, 28-3 for lasting relationship. Send descriptio photo and phone and you will not regr it. NYM Box 686.

Professional Male—Unattached, athlet 6' plus seeks attractive, sensuous, lo haired (preferably blonde) female, 30 Prefer independent woman who enjo sports (skiing, sailing, racquet, golf), d ing and warm fireplaces on autumn e nings. Phone/photo/letter. NYM Box 892

Bridge Jr. Master—Seeks partner/spo sor. Fascinating, young, handsome ma Loves travel and fun. NYM Box 898.

Looking To Settle Down—Sing WASP, late 30's, male, educated (Ph. successful (TV), athletic (martial arts/te nis), 6'2", 170 lbs., achiever, looking thin, self-assured, attractive, artistic a athletic woman with same goals. Rep phone/photo (preferred). NYM Box 999.

Bum, Also Physician—34, 6', 160 lb very handsome seeks female with beau ful body, face and mind. If all you kn about is your dog and Fire Island, do write. Photo please. NYM Box 899.

Tall, Slim Male—50, seeks intelligent, tractive female, 32-40, to share the joys classical music and jazz, good films a dining out. NYM Box 100.

Female, 50s, Attractive—Energetic. M words insufficient. Must be met to be a preciated; just like you. NYM Box 110.

Are you intelligent, warm, attractive, mantic, creative, sincere, witty, sensiti vivacious, confident, sensual, fun-lovi and special?

Are you looking for someone who's telligent, well-educated, professional, s assured, gentle, financially secure, op attractive, adventurous, caring, shari and special?

Are you interested in love, marriage, mance, adventure, fun, dinner, danci travel, friendship, commitment or so thing special?

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TOWN & COUNTRY PROPERTIES

own & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. he Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; ıree consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also ıailable. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 ır NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and ː received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American xpress, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 30-0732.

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TTON Pl So/4½ Rms-walk to work & live in style in ːstige 2 BR co-op. So expos, tree-lined views, new kitch. nt cond & over 1400 sq ft. Very well priced at $300M.
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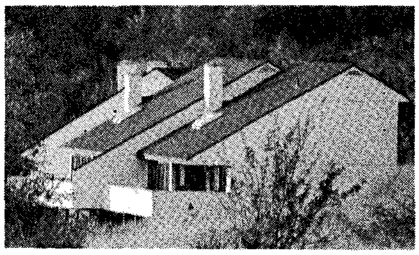

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One of a kind, charming 1853 stone school house, lovingly restored. Custom kit, dining area, LR w/ brick frplc, loft bdrm & bath, cedar shake roof, professionally landscaped, 1 1/2 acs w/pond. Owner mtg avail. $68,500. Call Laurene.

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Elegant brick townhouse in National Register. Currently 3 units with off street parking. Additional unit possible $250,000. Exclusive with:

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 486

BY MARY ANN MADDEN

ET TU TU BRUTE—words uttered by dying Roman ballet star.

I, I, CLAUDIUS—words uttered by dying Roman emperor.

TOM TOM BROKAW—drum and smoke signal anchorbrave.

GENTLEMAN'S GENTLEMAN'S AGREEMENT—contract with one's bigoted valet.

Above, single doubles. Competitors are invited to provide a brief description for one familiar phrase or name in which one word is repeated.

Results of Competition 483, in which you were asked to invent book-jacket copy.

Report: Little to criticize here, except perhaps the advertent joke as opposed to the subtler parody. This, you understand, from a person who used "their son Meatloaf" in the example—see, it has to do with an *earlier* example in which the author resided with his wife's children, Dawn—but never mind. Here's a good chance to apologize to Skip Livingston for having had his name ommitted from his entry to Comp. 481. And to apologize to all of you. You know who you are. And not a moment too soon, fella.

First Prizes of two-year subscriptions to "New York" to:

Annette Fue was born in Paris in 1953. Her grandmother took her away from her family at an early age and raised her in a stall with farm animals. *The Pretty Cow* is her first book; she is currently working on an opera for children and their pets.

J. Armstrong, Westminster, Md.

Nivart Heigegger was born in Minneapolis and now lives in St. Paul with her husband, the poet Stu Fell, and their son Stuvart. She is the author of two previous novels, *Land O' Lakes* and *Satan's Slalom,* which was the basis for the TV movie *Ski Lift to Death.*

Val Penn, San Francisco, Calif.

P. Raja Rathmandthadra came into this world a wholly formed perfect master of spiritual enlightenment. He thanks you for buying this book and hopes you have a safe flight.

M. W. Fenske, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Mr. Starrett has none of the eccentricities that characterize many modern writers. His spare time is devoted to Little League, home repairs, tennis, and chess. If he were a tree, he would like to be a flowering dogwood.

Ruth Migdal, Brooklyn

The title of Johnny O. R. Johnson's first collection of fiction, *Forty by Forty,* succinctly expresses his childhood dream of publishing forty pieces of writing by the age of forty. It is therefore fitting that the short stories in this book range from his earliest extant work, *Teens Don't Dream,* written in his sophomore English class, to the more mature *Campaigning for Mom* of last year.

John Falxa, N.Y.C.

Long a star of the New York stage, Vanessa Wedgwood's favorite role is playing housemother to her cats—"23 at last count," laughs the actress. At the insistence of friends, Miss Wedgwood took up her pen to relate these delightful tales about her feline companions. "My friends complain of the cat hairs in their drinks," says Miss Wedgwood, "but I say *'toujours gai, toujours gai'.*"

Nancy Joline, Huntington, N.Y.

And Honorable Mention to:

Gordon DeFaw, a.k.a. Savannah Jones and Barbara Buckingham, has written his first Western, *Passion Under the Purple Sage,* and brings to it all the authenticity and wit of his successful Regency romances. Mr. DeFaw, a former fashion consultant for *W,* lives on a Connecticut farm with his wife and their three children, Farrar, Straus, and Giroux. The DeFaws retain the Ping Pong championship trophy at the local Elks Club.

Doris Pierce, Palm Beach Gardens, Fla.

Fans of porn author, Jeanne Harrus, will enjoy her new sizzler, *Innocent in Bondage.* Her previous novels include *The Schoolmarm's Humiliation* and *The Doctor Learns a Lesson.* A prisoner at the Connecticut Gaol for Girls, the writer teaches diet classes and primal scream therapy. Ms. Harrus views her success philosophically. "It's not my raison d'être," she says, "but it helps pay the lawyers."

Mrs. Alice Evans, Fort Lauderdale, Fla.

Lawrence Masterson is a computer buff who wanted to incorporate his specialized knowledge into a contemporary love story. The result is *Erasable Memories,* packed with romance and information. Masterson lives in Macomb, Illinois, with his wife of 24 years, two children, and a gerbil. He plays in a community slow-pitch softball league, where he is fond of invoking the Infield Fly Rule, and owns an Osborne home computer, which he programs in BASIC.

Suzie Bolotin, Chapel Hill, N.C.

Alfalfa Sprouts, Crème Fraiche and You is Timm Parker's first cookbook. He lives in Mill Valley, California.

Jay Livingston, N.Y.C.

No stranger to medical matters, Dr. Spelnu practiced eschatology for two years at Nort Carolina State Hospital for the Chronicall Indecisive. *Malnutrition: Its Causes and Cu* is the long-awaited sequel to his thre previous best-sellers: *The Benton Harb Diet, Pig Out and Lose Five Pounds a Da* and *Calories Don't Count.*

Don A. Hauptman, N.Y.

Following the first completely compute written short story, *Bit-by-Bit,* the publishe input program THEMATIC has been e panded to novel form. This program is us in conjunction with an upgraded, billio word-memory 8070 computer driving array of twelve word processors. The 80 resides in San Jacinto, California, where hobbies are lexicography, linguistics, et mology, and encouraging young writers.

Physics Bldg., SUNY, Albany, N.
sp. ment.: Kevin B. Robinson, N.Y.

Marcia Michaelson lives with her surge husband and two preteen children in Be erly Hills. They enjoy polo, raising borz for show, and especially their summer vil in San Remo. Books prior to *Feeding Five a Budget* include *Wearables From Casto* and *Great Gifts From Found Objects.*

Anne Brett, Los Angeles, Ca

A member of the Spanish Club in hi school, Tom Espanado prefers writing in t autumn months, dashing off such seaso able thrillers as *The Trees Are Changing My Backyard* and *Football Widow.* Nev without a bowl of cream soup. Tom h recently completed *The Best of Fra Stallone,* an anthology.

Buxton Turner, Newport News, V

Taking time off from his regular duties adviser to the President of Iran, Mr. F Zamaf previously wrote *Evolution for Isl* which won a Prix Literaire. He curren resides somewhere in Western Europe w his wives, eight sons, and guard dogs. I new book, *Dining In: What to Eat When Y Can't Go Out,* will be published in the spri by Editions Cannes.

Jerry Engelbach, N.Y

Although only twelve years old, Sally mature enough to insist that childre books are best written by children.

Louis B. Raffel, Skokie.

lara Boggs hopes to prove, with this first ovel, that lack of a formal education should ot stand in any person's road to literary ame. Although she's lived alone in Grand orks, North Dakota for most of her 44 ears, the self-taught Ms. Boggs frequently eppers her speech with words like "epitome" and "ignoble." "I figure anybody an be better if they try," she says.

S. Brandel, Detroit, Mich.

Valdo Fern's own career has placed him in hat special New York literary "family" that xercises so enormous an influence on all of s. *Lunch Near Elaine's* is thought provokng. Mr. Fern lives in New York City alone.

Charlie Phalen, N.Y.C.

Timothy L. Nash is a semi-prominent mental health professional in a small portion of the Southeast. His first book, *Bad Nerves,* simplified psychiatric terminology for the ayman. It was a limited success. Since cometing *Breathing For Success,* Mr. Nash has en at work on a book about women who lieve they are married to Frank Sinatra. ash, an avid New York City fan who has en seen at Elaine's on at least three occaons, sells tacos on the side.

T. Nash, Winston-Salem, N.C.

rl Gribbet (born Carl Graham) has been terested in frogs since age six, "when my ster found a frog in her lunchbox." *Conrsations with a Spotted Frog* is his first ok, but his sharp wit and quick tongue are ready familiar to viewers of *The Muppet ow* and *Firing Line.*

Skip Livingston, Hopewell, N.J.

lphone Burton" is the pseudonym for the A's leading operative. It is the *nom de me* for George F. Malone, of East 89th reet in New York City. Mr. Malone had a ding part in the successful liquidation of Eastern Bloc autocrat and foiling of a an to kidnap Princess Margaret and is the chitect of the infiltration of the Chinese cret service.

Joel Frome Crystal, Scarsdale, N.Y.

e author is a not unpopular broadcast rnalist. His public behavior has, from ne to time, been cited as rude, inexsable, and un-Christian. He has been, m time to time, remorseful about this flaw his posture.

J. A. Yard, Montreal, Quebec

here can you find "brotherhood" defined "a felonious monk" or hear St. Christoer Plumber invoked to fix a leak in the stern Chapel? Why, in *Nun of the Above,* a llection of ecclesiastical humor! The irpressible Msgr. A. V. McLees of St. Alns, New York, has compiled still more his winsome (and losesome) entries to rd contests in this hilarious companion to first book, *Farce of Habit.* With a forerd by Eugene T. Maleska.

Chris Doyle, Burke, Va.

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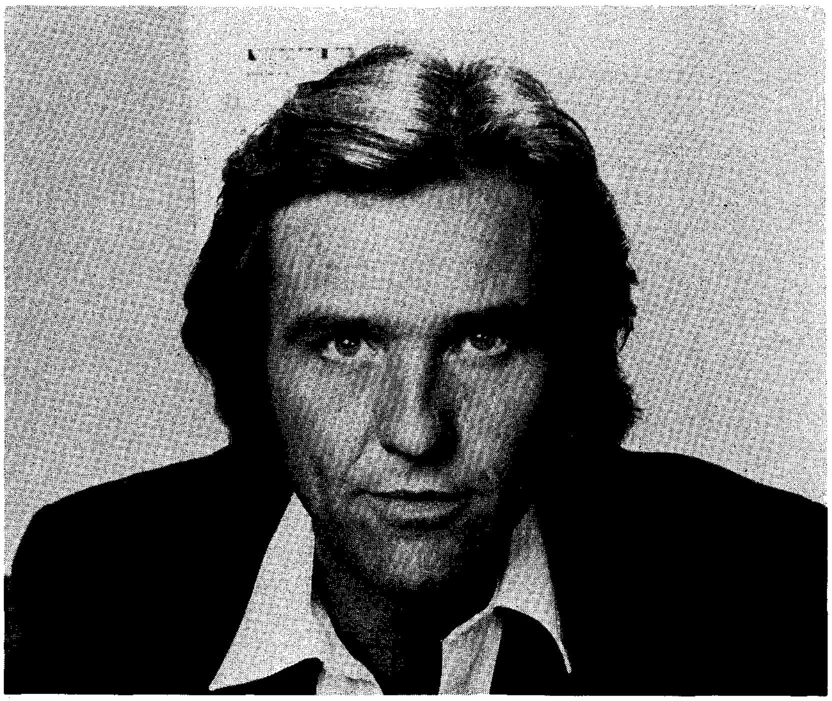
npetition Rules: One entry only should be sent to npetition Number 486, *New York* Magazine, 755 ond Avenue, New York, N.Y. 10017. It must be ived by October 28. Editor's decisions are final, all entries become the property of *New York.* t-prize winners will receive two-year subscriptions *Vew York,* and runners-up will receive one-year scriptions. Results and winners' names will appear he November 21 issue. Out-of-town postmarks are n three days' grace. **Postcards only, please.**

Kiel Martin, actor



'You Should Hear What You're Missing'

"Hill Street Blues" actor Kiel Martin, after having his own hearing problem corrected, now urges others to similarly benefit from available help.

"I was happy to overcome a chronic ear infection with corrective surgery," said Martin. "Most of nearly 20,000,000 Americans with hearing problems can also be helped—medically, surgically, with hearing aids, or through rehabilitation."

Hearing loss is often caused by exposure to noise, aging, or disease. So whether it's you or someone you love who has a hearing problem, don't delay. Arrange for a hearing checkup.

For more information about hearing loss and sources of help in your area, call toll-free "Hearing HelpLine," 800-424-8576. Or Write HEARING, Box 1840, Washington, D.C. 20013.

You should hear what you're missing!

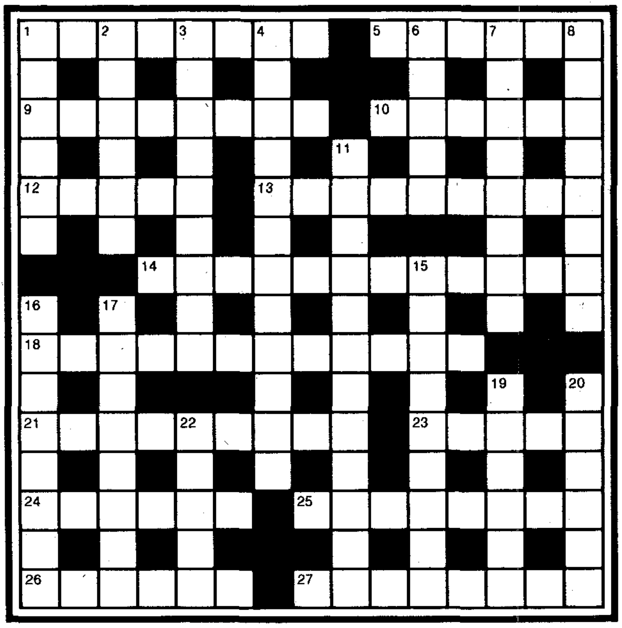
Better Hearing Institute

1430 K Street, N.W., Suite 700 Washington, D.C. 20005

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Finished with the firm it takes me to beat. (8)
5 Secure kind of delivery. (6)
9 Has no hope of attracting some French couples. (8)
10 Hanger-on allowed one politician only inside. (6)
12 Old letter offered definite article with thanks. (5)
13 Cathedral city's acquiring for temporary use the whole area in which it's found. (9)
14 Once pair rage, the landau with the hood down is wrecked! (4, 8)
18 Angry as the Red Indians used to be from time to time? (2, 3, 7)
21 Drawn to trade with tact maybe. (9)
23 A team received an order that accords with a universally established principle. (5)
24 A stupid person comes back with a hard-headed scrubber! (6)
25 They make way for others. (8)
26 Method of making my sets. (6)
27 A fine dew spread around inside old timber. (4, 4)



Down

1 One almost hears a strange song—what a peculiar thing! (6)
2 Not so difficult to arise awkwardly with a string on top (6)
3 Fruit found in sidewalk? (4, 5)
4 The way, it's said, to ensure a good stretch of repentance? (5, 2, 5)
6 Exist in return with society illnesses. (5)
7 Last drink before big match. (3, 5)
8 Highly respected Italian house, east by the sea. (8)
11 Loaf over the dessert—special dessert? (5, 7)
15 Prepared for a new job making a form of transport in plant. (9)
16 No furniture for VIPs. (8)
17 It's not as different as depots. (8)
19 Become sick with worry, upsetting the alternative playwright. (6)
20 Employed the morning first in being entertained. (6)
22 Suspend sailor before tea perhaps. (5)

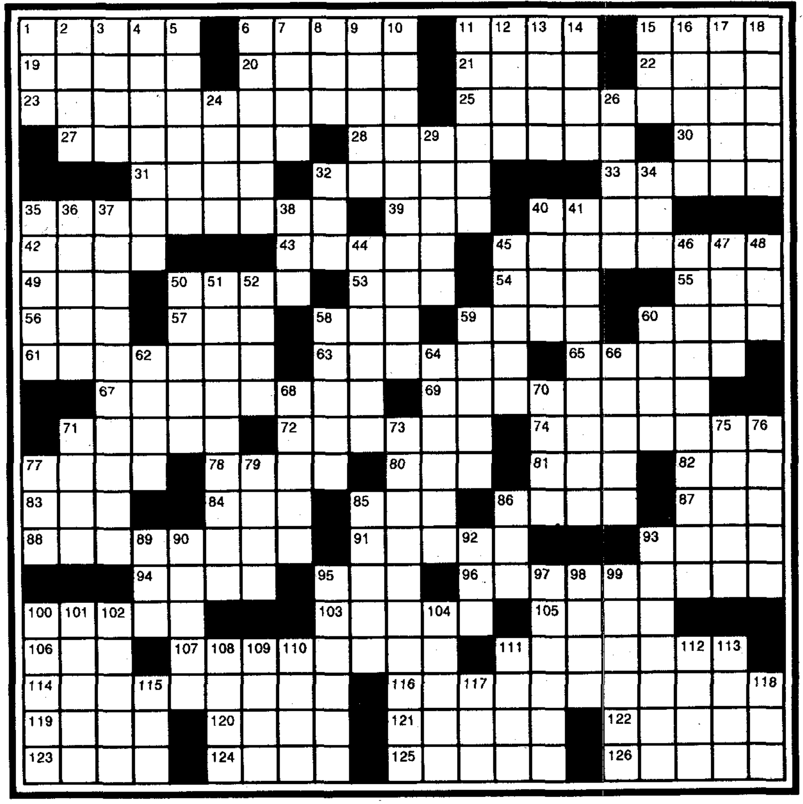
‘CATS’: ‘CUE’ CROSSWORD/ By Maura B. Jacobson

Across

1 Red-ink entry
6 Bengali's weapon
11 Heidi's milieu
15 Mideast Strip
19 Modern Persian
20 D-day beach
21 Robert De ——
22 Time spans
23 Sellers comedy, with "The"
25 Old cat
27 Gets snug
28 Ribbonlike banner
30 Choler
31 Impecunious
32 Playwright Fugard
33 Forty- ——
35 James Bond movie
39 Road-rescue org.
40 "Room to swing ——"
42 Night, French style
43 Four make a bushel
45 Feline comic strip
49 Unit of work
50 "Grand Ole ——"
53 Island in a river
54 Aardvark's tidbit
55 Once —— lifetime
56 Standoff
57 Sandwich bread
58 Cooperstown name
59 ". . . government by —— ": F.D.R.
60 Outermost Aleutian
61 Coxswain's crew
63 "—— for Sergeants"
65 Dinah was her cat
67 Luce's catty play
69 West coast island
71 Jeweled headdress
72 Ferdinand's realm
74 Disk
77 Mario's predecessor
78 Shank
80 Certain editions of the Bible: abbr.
81 Cyclotron item
82 Roman 151
83 Ed's predecessor
84 Range of knowledge
85 Trumped-up story
86 What a rio is composed of
87 Bring up the rear
88 Jim Davis's fat cat
91 Poet Pound, et al.
93 Daintily pretty
94 Bankbook abbrs.
95 Winter downfall, to Burns
96 Archy's cat friend
100 Biblical tower
103 Name for a cat
105 "The jig ——!"
106 Auxiliary verb
107 Calming influence
111 Unaffected by time
114 Wrights' runway
116 Epithet for Richard
119 This: Sp.
120 Cousin of curare
121 Fall into disuse
122 Nerve: prefix
123 Adjudge
124 Camera part
125 Lend —— (heed)
126 Icelandic epics

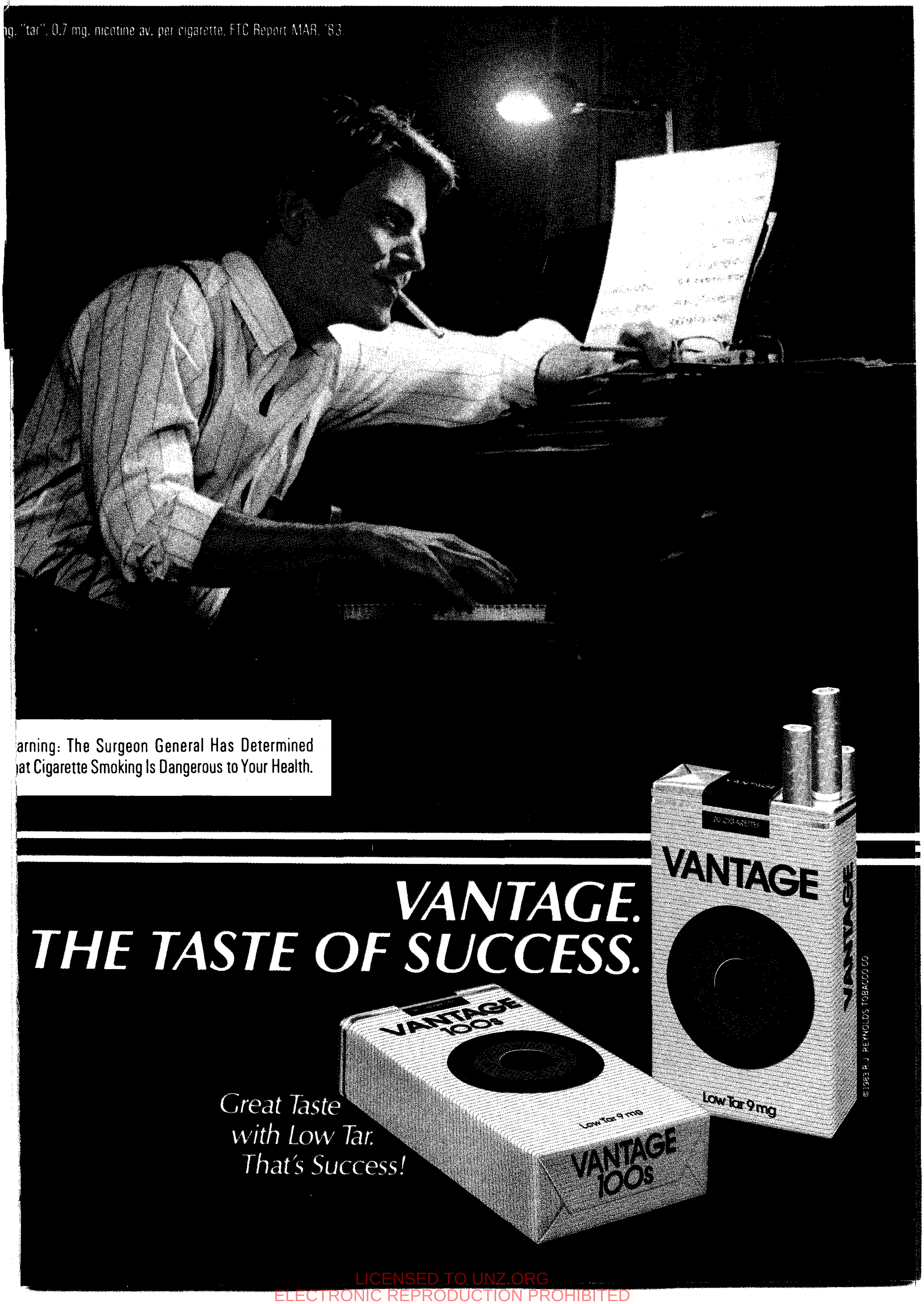
Down

1 Dunk
2 The Old Sod
3 Thorn in the side
4 Member of a 30's music group
5 Superlative
6 Asocial ones
7 Quantities: abbr.
8 Slangy negative
9 Treasure box
10 Slinky actress
11 "Mame" portrayer
12 Trevi throw-in
13 Partner of proper
14 Indefinite number
15 Solidify
16 Actor Alan
17 Uganda's neighbor
18 "Lou Grant" star
24 Baseball family name
26 Desi
29 Barbecue
32 Popeye's yes
34 After mortal or major
35 —— a customer
36 Vatican officials
37 Blake poem opene
38 Keyholer
40 Florence's river
41 Lee Marvin spoof
44 Start of a Williams title
45 Himalayan peak
46 18th C. London clique
47 Kitty contribution
48 Timon's initial
50 Abalone shell
51 "Bell Book and Candle" cat
52 City near Tahoe
58 Unique objects
59 "The way to —— heart. . ."
60 Solecistic word
62 Pahlevi's title
64 "—— the Waterfront" (193
film)
66 Tropical vine
68 Delhi weight unit
70 Buy —— in a pok
71 Oompah instrume
73 "Cats" cat
75 Exhilarate
76 Star in Orion
77 Witch
79 Kinfolks: abbr.
85 Horne namesakes
86 Enzyme ending
89 For shame!
90 Kind of filling
92 A Vanderbilt
93 Frolicked
95 Money wagered
97 Farther up
98 What "video" means
99 New Orleans campus
100 Used the oven
101 Crop up
102 Midler or Davis
104 Boru of 2-Down
108 Esposito of hocke
109 Glazier's piece
110 Gershwin biographer
111 Vase handle
112 Type of poker
113 Night, Italian sty
115 Male cat
117 Unlatch, to poets
118 First notes



Solutions to last week's puzzles appear on page

ng. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report MAR. '83.


20 CIGARETTES
VANTAGE
VANTAGE
Low Tar 9 mg
VANTAGE 100s
Low Tar 9 mg
VANTAGE 100s

arning: The Surgeon General Has Determined
at Cigarette Smoking Is Dangerous to Your Health.

VANTAGE.
THE TASTE OF SUCCESS.

Great Taste
with Low Tar.
That's Success!

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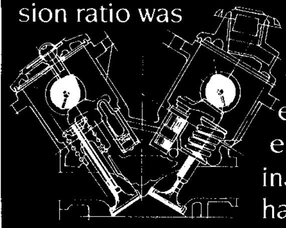
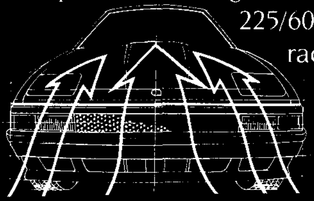
OH WHAT A FEELING!

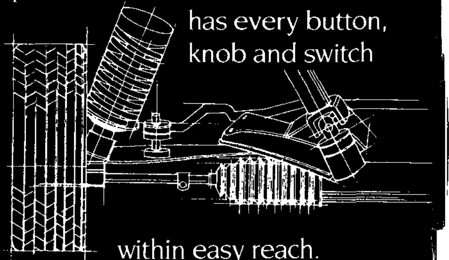
The Toyota Supra. A sleek and powerful driving machine. Smoldering beauty. Scorching performance. An automotive legend in just three years. How does a car earn such a glowing reputation? The answer begins under the hood, the heart of every performance car. For 1984, the 5-speed Supra has been refined, squeezing 10 more horsepower out of its already hot engine. The compression ratio was raised, the intake manifold enlarged for easier engine breathing and the exhaust system streamlined. As a result, the electronically fuel injected 2.8 litre Twin-Cam six propels Supra from 0-60 in less than 8.6 seconds.



In the handling department, standard features like independent rear suspension, MacPherson struts, variable assist power rack-and-pinion steering, and wide 225/60 HR14 radial tires on 14"x7" aluminum alloy wheels, give Supra superb cornering and precise control. A new front air dam was added to channel the wind for less resistance and even better road holding.



Inside the Supra, uncompromising attention has been paid to create the ultimate high performance environment. The Supra's now famous 8-way adjustable sport seat won't take a back seat to anybody else's. In a review of the ten best automotive features, Car and Driver Magazine rated the Supra driver's seat as the best in the business.* The driver's seat has a wide variety of adjustments from a unique pneumatic lumbar adjustment system to movable thigh support and side bolsters. The dash has every button, knob and switch within easy reach.



The 1984 Toyota Supra. Superb performance and stunning beauty. The right stuff to make a car a legend.

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* Car and Driver Magazine, January 1983

BUCKLE UP—IT'S A GOOD FEELING!